

The INTERNATIONAL • STUDIO •

VOL. XLII. No. 165

Copyright, 1910, by John Lane Company

NOVEMBER, 1910

JOHN C. JOHANSEN, A PAINTER OF
THE FIGURE, LANDSCAPE AND OF
ARCHITECTURE
BY ARTHUR HOEBER

IT IS frequently contended, and too often with reason, that the American artist, with racial characteristic of desire to achieve his aims quickly, is apt to be lacking in the proper early training of his trade, to be without that mastery of his tools so eminently a distinguishing trait of the European craftsman time out of mind. Few parents look complacently at the idea of a boy deliberately taking up the profession of the arts, a poor shift for a living at best, according to the practical American mind. As a consequence, the painter or sculptor of our country frequently is a man who has not been able to embrace the career until his early manhood and so has more than the usual incentive to make good as soon as possible. The lad who is sent early to study under good masters, who overcomes the difficulties of drawing, modeling and composition while still in his 'teens, is a rarity and, indeed, must be considered fortunate. Such training, however, can make only for the best, since it permits the youth, while still at an impressionable age, to put behind him the drudgery and severe labor that in the end produce the competent workman, giving him full opportunity to express such ideas as he may have with freedom and without that excessive labor which it should be always the effort to conceal. After all, to achieve eminence it is surely necessary that there should be no halting or faltering in the manner of executing the work, for the idea that is thus hampered is invariably that much the less effective.

In the work of Mr. John C. Johansen one is unconscious of any technical lacking, whether it be in portraiture, the figure, landscape, or in the architectural renderings of the most beautifully architectural city of the whole world—Venice. You feel

the man to be familiar with his *metier*, that he has devoted his entire attention to his theme, whether it be the interpretation of the human element, the structures mankind has built, or the land and skies Providence so gloriously offers for the satisfaction and delight of humanity. For this artist goes at his canvases with a certain authority, with knowledge of that order which is heaven's first law. You may dissent from his thesis; you may question his taste if you will or object to his color scheme, but there is never a doubt as to his technical equipment and for this you are bound to give him due respect.

Much of this good fortune—for so it must be regarded—is due to the pride and ambition of a father for a son with unmistakable early art intuitions. There never was indecision as to the choice of a profession for the lad, who, when a mere boy, was sent to the schools of the Art Institute in Chicago. The excellent teaching of Mr. Vanderpoel, Mr. Freer and Mr. Duveneck was imbibed with great eagerness and soon bore fruition. At twenty Mr. Johansen drew well, without effort, and he painted with intelligence, for though the master may cause the pupil to draw brilliantly, at best he can only advise as to color, a God-given endowment rarely bestowed and never to be taught. Still, even at that, one may be trained to *see*. Some have this gift inherently, others attain it only after serious study and research. It was Turner who once said to a woman visitor in his studio, who complained that she could not see all the color in nature that he had put into one of his pictures: "No, madam, I suppose you cannot, but don't you wish you *could*?"

Mr. Johansen is an American among Americans, though he was, in fact, born in Denmark. He was brought to this country when a baby and his parents, saturated with a love for the new land, held to none of the traditions of the old, but, on the contrary, embraced with enthusiasm all the tenets of their adopted people, even the Danish tongue being excluded from the household. After the course at



CHILD BATHING

BY JOHN C. JOHANSEN

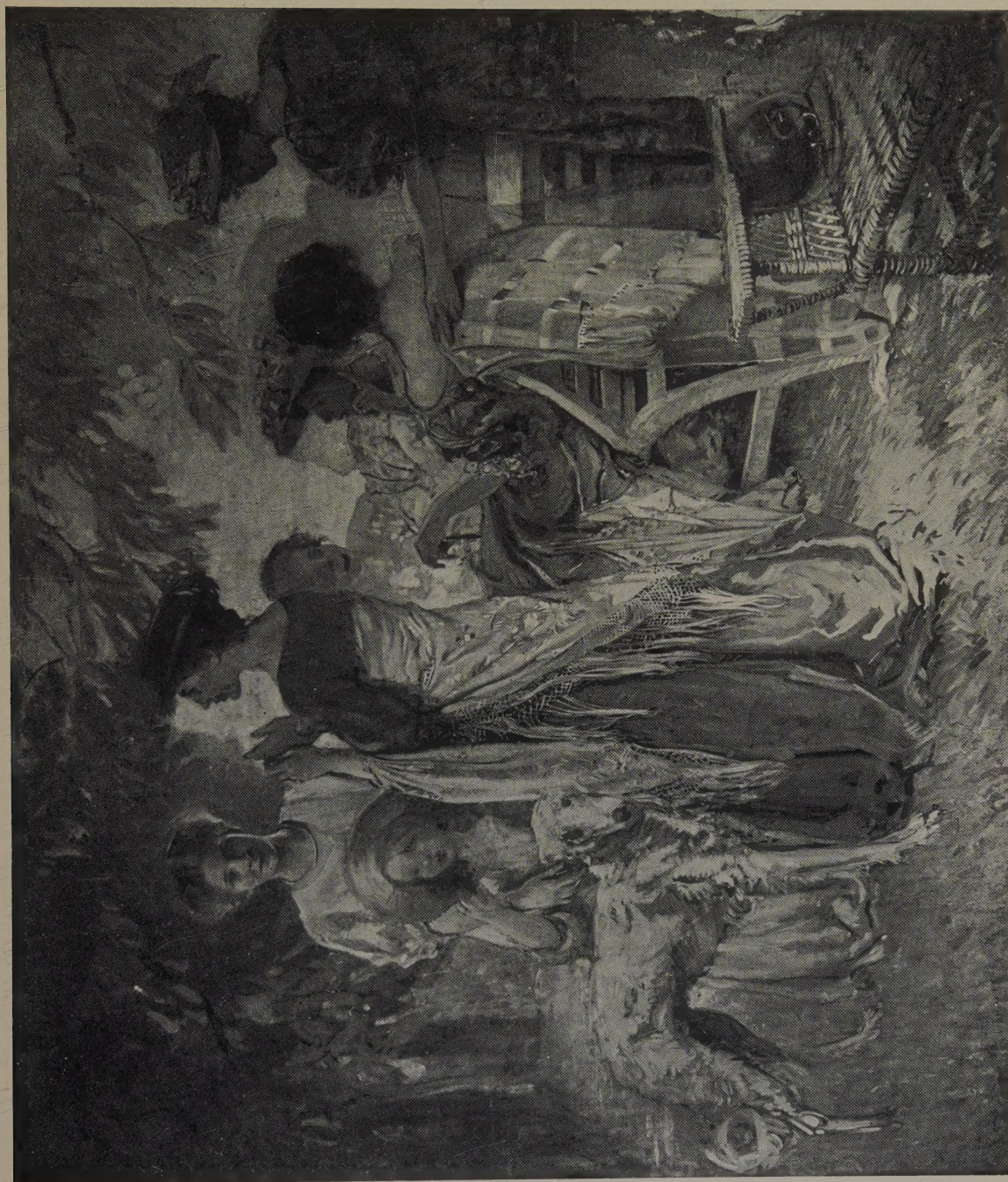
the Art Institute, the young man went to Paris and for a while was with Benjamin Constant and Jean Paul Laurens, later entering the class of James McNeill Whistler for a brief period. Through all his experience with instructors, however, Mr. Johansen maintained his own distinct personality, disclosing no hint of their mannerisms, though he did absorb many of their virtues, securing a firm academic training, to the end that his equipment is of the best. In 1901 he returned to America to become a member of the faculty of his *alma mater* at the Art Institute in Chicago. But he was not destined to continue teaching long, for the pressure of portrait work was such that he was obliged to resign and devote himself entirely to his sitters, who numbered many men prominent in university work in the West, men identified with science, literature, economics and

educational questions, as well as people of social prominence.

These canvases were fresh, distinctly personal renderings, disclosing deep research after character. At the same time they were unusually effective in the manipulation of the pigment as such, and the tonal arrangement, for almost invariably Mr. Johansen's custom has been to set himself entertaining problems in a color way, that he has worked out with artistic feeling and genuine pleasure, in an original manner. Meanwhile he identified himself with the Society of Western Artists, though he did not neglect the Eastern exhibitions, and he received official recognition in the shape of medals, notably one at the St. Louis Fair in 1904, and elsewhere, while in 1910 he was awarded one of the gold medals at the Ar-

gentine Centennial Exhibition at Buenos Aires, the Art Institute of Chicago having already given him its medal of honor.

In 1906 Mr. Johansen found the call of Europe strong within him. With his wife, herself a painter of national prominence, who as Jean McLean has already attracted the attention of collectors and won many official recognitions, he went to Italy and France, lingering long in Venice. In that beautiful city were found motives that were treated in a manner so original and so agreeably novel as to attract immediate attention at a special exhibition held later in London, as well as in New York. It seems rather late in the day to hope to evolve anything approaching a new translation of the beauties of Venice. The list of men who have pictured that famous town is a long one, ranging from Canaletto



IN A GARDEN
BY JOHN C. JOHANSEN



AN OUTDOOR PORTRAIT GROUP

BY JOHN C. JOHANSEN

to Whistler. The exhibition that does not show some canvas representing that city is indeed unique, for Venice, time out of mind, has been the Mecca of the painter, and the Rialto, the Doges' Palace, the canals and lagoons have been laid under tribute in every medium the artist possesses. But Mr. Johansen scorned precedent. He depicted Venice in a way entirely his own, no less original in his color scheme than in the treatment of his surfaces; and, while it was never for a moment a new Venice, it was a Venice rendered in its most beautiful aspect, full of its dreamy poetry and romance, colorful, tender, enchantingly seen through a most artistic temperament, when the gracious city was at her best. There were pictures of the city at dawn, under golden haze at sunset, in suggestive opal fogs, and always there was palpitating color, with admirable drawing and construction to her streets, buildings and canals. The compositions were well balanced and the place, in short, was seen in its most alluring and appealing aspect. And the compositions were so generalized that the spectator delighted in their simplicity, seriousness and beauty. The color,

which was used generously, was piled on in simple masses, broken and vibrating. It was, in short, a new viewpoint, an altogether modern and fundamentally healthy appreciation of the entrancing possibilities of the place.

The show in London brought instant recognition and made for the painter many friends among the younger set of artists, while even the older and more conservative men rubbed their eyes at the departure. Several of the canvases found places in prominent British collections. When the remaining works, with others, were brought to New York last winter, there was no less of an enthusiastic reception. They were shown first at the new Madison galleries and, later, at the Oehme galleries, on Fifth Avenue. It is, however, but fair to predict that this artist is far from having said his last word. He is yet under thirty-five and only well started on his career. With his seriousness and application, his profound love for his profession and his knowledge of the fundamentals, he should go very far, bring his art to a higher development, achieve grander schemes and reach even nobler ideals.

A. H.



PORTRAIT OF
JAMES HOWARD KEHLER
BY JOHN C. JOHANSEN



A VENETIAN ARCADE
BY JOHN C. JOHANSEN



BRIDGE IN VENICE
BY JOHN C. JOHANSEN



THE DUET
BY JOHN C. JOHANSEN

THE STUDIO

THE MEZZOTINTS OF MR.
FRANK SHORT, A.R.A., P.R.E.
BY MALCOLM C. SALAMAN.

WHEN the Royal Society of Painter-Etchers elected Mr. Frank Short, A.R.A., as its new President, in succession to the late Sir Francis Seymour Haden, it chose, perhaps, the most interesting, accomplished and versatile among living masters of the engraver's art. Indeed, there is no known method of making pictures upon the copper-plate which Mr. Short has not handled with originality, distinction, and complete command of all its capabilities. His etchings are, of course, among the finest and most individual done in our time—Whistler himself having admired and praised them highly; his aquatints have discovered fresh and more ample resources in the medium; but it is in the domain of mezzotint that he holds a place quite unique and commanding, so that proofs of his plates are now sought avidly by the most exclusive collectors, who, until the achievements of

Mr. Short, had believed that the great artistic manner of mezzotint had died long ago with the masters who consummated it.

Since its invention in 1642, the art of mezzotint engraving has passed through varying phases of development, but hitherto always as an interpretative or reproductive art. The great English engravers of the latter half of the eighteenth century achieved innumerable masterpieces in their translations of the great English portrait-painters, while Turner and, later, Constable recognised with splendid result the value of this richly expressive medium for the interpretation of landscape as drawn or painted; but, so far, none had seen how this beautiful branch of the engraver's art could be employed for the first-hand picturing of sea and land in poetic moods. Meanwhile, the great days of mezzotint had become a tradition, the very genius of the art seeming to have been lost in a decadence of method, and, as Ruskin thought, beyond recovery. But art calls never in vain, and mezzotint engraving was an art



"NITHSDALE"

XLII. No. 165.—NOVEMBER, 1910.

BY FRANK SHORT, A.R.A., P.R.E.

Mr. Frank Short's Mezzotints



"EBB TIDE, PUTNEY BRIDGE" (FIRST STATE)

(By permission of Mr. Robert Dunthorne)

BY FRANK SHORT, A.R.A., P.R.E.

too beautiful and rich in its possibilities to languish always for lack of the combination of true artist and great craftsman necessary to bring back its former glory. In Mr. Frank Short mezzotint found its modern master, not only its true restorer to dignity and splendour as a reproductive medium, but the first to use its infinite capacity for responsiveness to the artist's eye looking direct at nature. And, notwithstanding all his varied accomplishment upon the copper-plate, and the inestimable value of his far-reaching influence as a teacher, not the least of Mr. Short's many services to art is, surely, that in this extension of the scope of mezzotint he has opened a new field of original expression to the engraver. Illimitable as the range of the painter-etcher would seem to be, there are yet subjects, as Mr. Short's original plates show indisputably, that seem to demand direct interpretation through the rich tones and multitudinous subtleties of mezzotint—subjects the full effect of which could not possibly be expressed by the scratched and bitten line. Mezzotint, however, is, compared with etching, a slow and laborious method for out-of-doors sketching, and only a consummate craftsman like Mr. Short

could so employ it; but sometimes he will work with his scraper from only a mental vision, sometimes from pencil drawings, and more often from colour "blots." For the representation of broad tone-surfaces, especially in rendering the subtle atmospheric contrasts and mysteries of night, mezzotint is incomparable in effect; though for a subject full of small details, which it would render with difficulty, the discriminating engraver would naturally choose some other medium that would enable him to handle those details with ease. Of all methods of engraving, however, mezzotint has the widest range of tone, sufficient to express the utmost delicacies of artistic vision, while its most powerful tones are never harsh, as in some other methods. A light mezzotint, by the way, presents infinitely greater difficulties to the engraver than a dark one, but, when these difficulties are overcome, as Mr. Short's seemingly magic scraper can overcome them, the result has a quality of beauty all its own. Of course Mr. Short, commanding, as he does, such a varied choice of medium, invariably allows his subjects to suggest their own manner of treatment. Take, for instance, his beautiful plate, *Ebb Tide, Putney Bridge*,

Mr. Frank Short's Mezzotints



"EBB TIDE, PUTNEY BRIDGE" (FINISHED STATE)

(By permission of Mr. Robert Dunthorne)

BY FRANK SHORT, A.R.A., P.R.E.

which is reproduced here in both its "states"—does not this river nocturne seem to call for mezzotint before every other method? Yet I doubt if there be any engraver but Mr. Short who, taking his grounded copper-plate out into the night, could have scraped, direct from nature, such a picture of this quiet, solemnly lovely river-scene just as it presented itself to his vision, carrying it as far as we see it in the first "state" of the plate, with the water apparently quite black, and the shadows and silhouettes of almost unrelieved darkness, yet conveying all the suggestion of the scene's poetry and mystery. Mr. Short finished the plate in his studio, and in the final "state" we have all the effects of light asserting themselves among the shadows, producing infinite gradations of tone, and bringing the forms into less abrupt relations with their surroundings. Here the last glow of sunset, "palely loitering," softly defines the buildings; lights and reflections vivify the river; the barge seems to come away from the old wooden bridge, over which the derrick, like the hand of fate, is seen ready for its work upon the new bridge.

Now, here we have mezzotint used with the

most artistic adaptation of its technique to the pictorial impression in a way that none of the earlier masters ever thought to use it; while even Sir Seymour Haden, master as he was of his etching needle, was not sure enough of the medium to attempt his charming landscape mezzotints direct from nature, without preliminary drawings. But when nature is singing to Mr. Short one of her tender songs of twilight or of moonrise, he instinctively takes up his mezzotint scraper, careful to have some twenty or thirty others ready to his hand, all freshly sharpened, knowing that a few minutes' work upon the rocked copper will dull their fine edges. So again, in *Per Horse-power per Hour*—reminiscent in its prosaic title of Mr. Short's earlier engineering days—we have one of those subjects seen but momentarily, the artistic impression being conveyed to the copper with happy spontaneity and completeness of effect. Just a steam-tug stoking up in Whitby Harbour, making, with the ascending cloud of black smoke, a dark central interest amid the reflecting waters, on which a Whitby "mule" is sailing seaward, and against the harbour buildings losing themselves in the dusk of evening.

Mr. Frank Short's Mezzotints

Turner might have conceived this, and made it no finer.

Another poetic vision of Whitby Harbour is *The West's Good-night to the East*, in which the tender mystery of sunset and twilight, enveloping the indefinite forms of boats and buildings, is expressed through exquisite delicacies of tone. What mezzotint can do in a master's hands for the original presentment of moonlight on the sea is triumphantly proved in *Moonrise, Ramsgate*, if indeed any further proof were needed after that exquisite plate, *The Weary Moon*, which floats delightfully into memory. This *Ramsgate* is a thing of perfect beauty, full of enchanting effects of light and shade in sea and shore and sky. The spacious *Nithsdale* shows Mr. Short's application of mezzotint to a scene that he might, perhaps, have interpreted with equal, yet different, effect through the more reticent medium of his etching-needle. Here the broad river-spaces, which the etching-needle would leave unfilled, are suggested

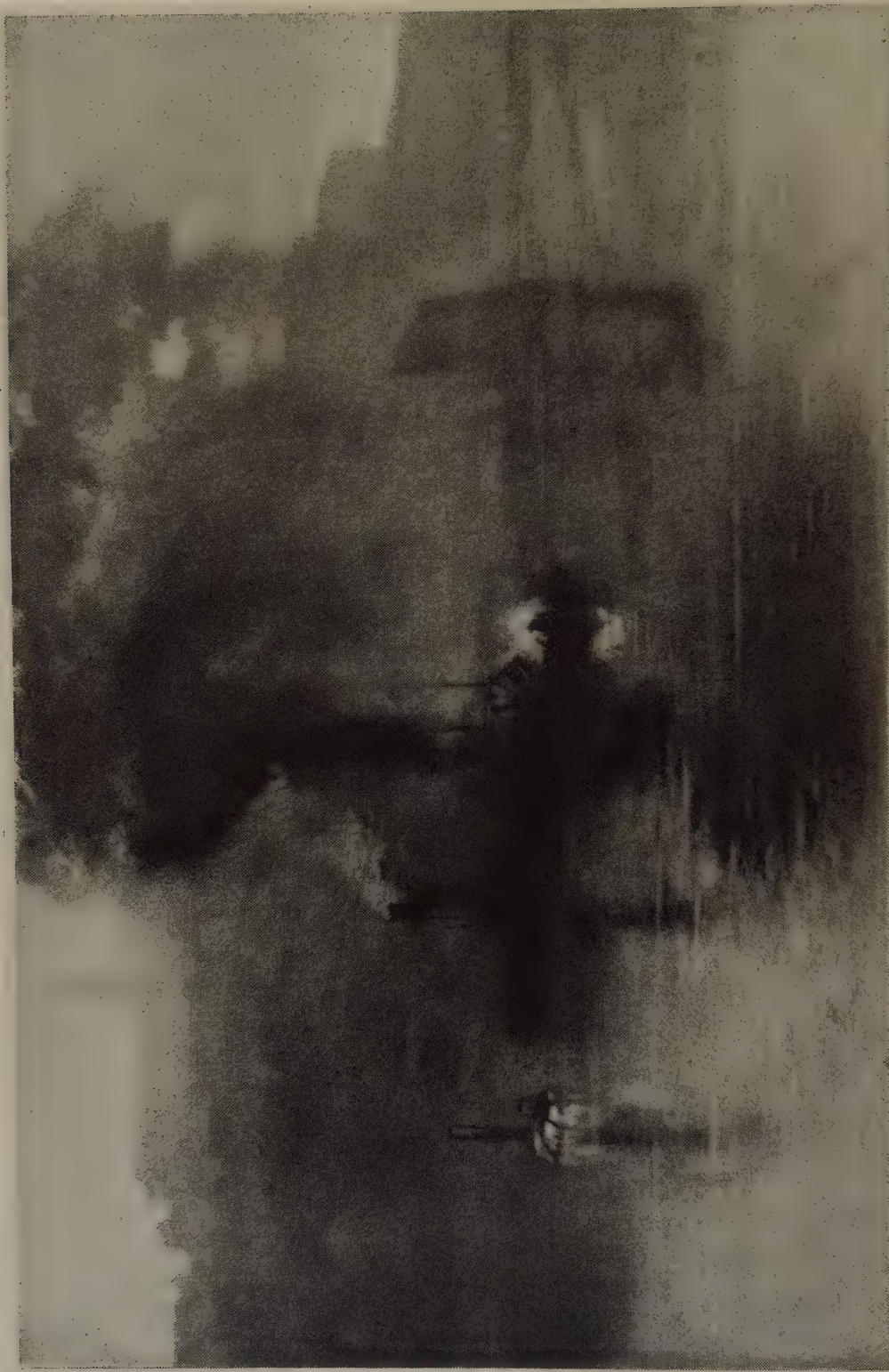
by the shore-lines, but they are filled with the subtle interest of tones, while the lines are accentuated by etching.

Mr. Short believes firmly in etching as an aid to mezzotint, and in this he is, of course, at one with Turner and many of the eighteenth-century masters; but his own practice is based on principles drawn from experience. He never knows, when he starts upon a mezzotint plate, how he is going to treat it as regards etching. For figures he never uses etched lines, but, if in landscape he feels that definiteness of form is needed, he will give the requisite accent with either hard etched lines or soft dotted lines, using these latter only to suggest forms that are to be partially lost in light and atmosphere. For instance, in the plate upon which he is now engaged, Turner's *Coblentz to Ehrenbreitstein*—made more famous by Ruskin's analysis of its composition—Mr. Short is suggesting the whole drawing by delicate broken lines, since hard etching would over-accentuate the subject for the mezzo-



"THE COTSWOLDS" (AFTER A PAINTING BY SIR ALFRED EAST, A.R.A.)

BY FRANK SHORT, A.R.A., P.R.E.



"PER HORSE POWER PER HOUR." FROM THE
MEZZOTINT BY FRANK SHORT, A.R.A., P.R.E.

(By permission of
Mr. Robert Dunt/hoene.)



Frank Short



"MOONRISE, RAMSGATE," FROM THE
MEZZOTINT BY FRANK SHORT, A.R.A., P.R.E.

Mr. Frank Short's Mezzotints



"THE WEST'S GOOD-NIGHT TO THE EAST"

BY FRANK SHORT, A. R. A., P. R. E.

tinting. So important does Mr. Short regard this question of etching as an aid to mezzotint that he often uses aquatint "lines" when he thinks that a hard etched or hard dotted line would insist too definitely—an expedient of his own, in which, however, he finds he has been anticipated by some of the most eminent among the old mezzotinters.

In this matter of etching with mezzotint Mr. Short's work upon Turner's *Liber Studiorum* and his other drawings has, of course, proved a liberal education, and in the reproduction given here of the famous *Via Mala*, the etching which Mr. Short copied exactly from Turner's own in the extremely scarce original plate, possibly mezzotinted also by the painter's own hand, can be clearly traced. Many connoisseurs, by the way, regard this wonderful *Via Mala* as Mr. Short's masterpiece, at all events, among those forty to fifty plates after Turner which have associated his name imperishably with the master's, though some may possibly esteem the *Macon* more highly. But if you ask Mr. Short which of his mezzotints he himself considers his greatest achievement, he will probably name *A Sussex Down*, after Constable, for, in the interpretation of that wonderful study of clouds sweeping through a stormy sky over a wind-swept down, the

highest technical qualities were called for, the depicting of forms, such as the clouds in this picture, presenting the greatest difficulties to mezzotint. Technical difficulties, however, would appear to be Mr. Short's delight; he masters them with such seeming ease. Look at the *Woody Landscape*, after De Wint, how splendidly it interprets the individual character of the master's vision! Then go to the Victoria and Albert Museum, and, in the gallery of engraving, study the copper-plate itself, and you will marvel at the mastery of technique. Whether he be translating the landscapes of Turner, De Wint, Constable, Crome, David Cox, or Sir Alfred East—whose romantic vision of *The Cotswolds* is one of Mr. Short's latest plates—whether he be reproducing the great ideal compositions of G. F. Watts, or Reynolds' *Two Gentlemen*, or Vestier's *Princess Lamballe*, Mr. Short proves himself always a true interpreter as well as a great engraver. And he does so because his principle is right. "I try to lose the whole sense of the surface of the picture," he will tell you, "and see right through it, until the thing it represents is as real as a piece of nature in front of me. I never attempt to represent the painter's brush-work as brush-work, but, as com-

Mr. Frank Short's Mezzotints

pletely as my medium will allow, to interpret the painter's conception. I do not think a man can be a good interpretative engraver unless he has a pretty strong imagination; indeed, unless he can paint fairly well himself he will never make a fine interpretative engraver. From the practice of sketching and painting, he will carry colour and tone in his memory to help him, when treating form in black-and-white, with the suggested interest of colour."

Mr. Short holds that a good mezzotint-engraver must know his tools, and he himself not only knows, but makes, his tools—his own and his pupils' also. Another thing: he "rocks" his plates himself, as, he rightly thinks, every mezzotinter should be able to do, considering how important it is to have an intimate knowledge of his ground. Although it may not be necessary to rock for himself an even ground, which may very well be done for him by a specially trained man, yet, if he wishes to use the grounding tools to the full advantage, choosing his tools and varying his pressure as occasion requires, he must be a master of handling them himself. Mr. Short rocks his plates "full," according to the quality

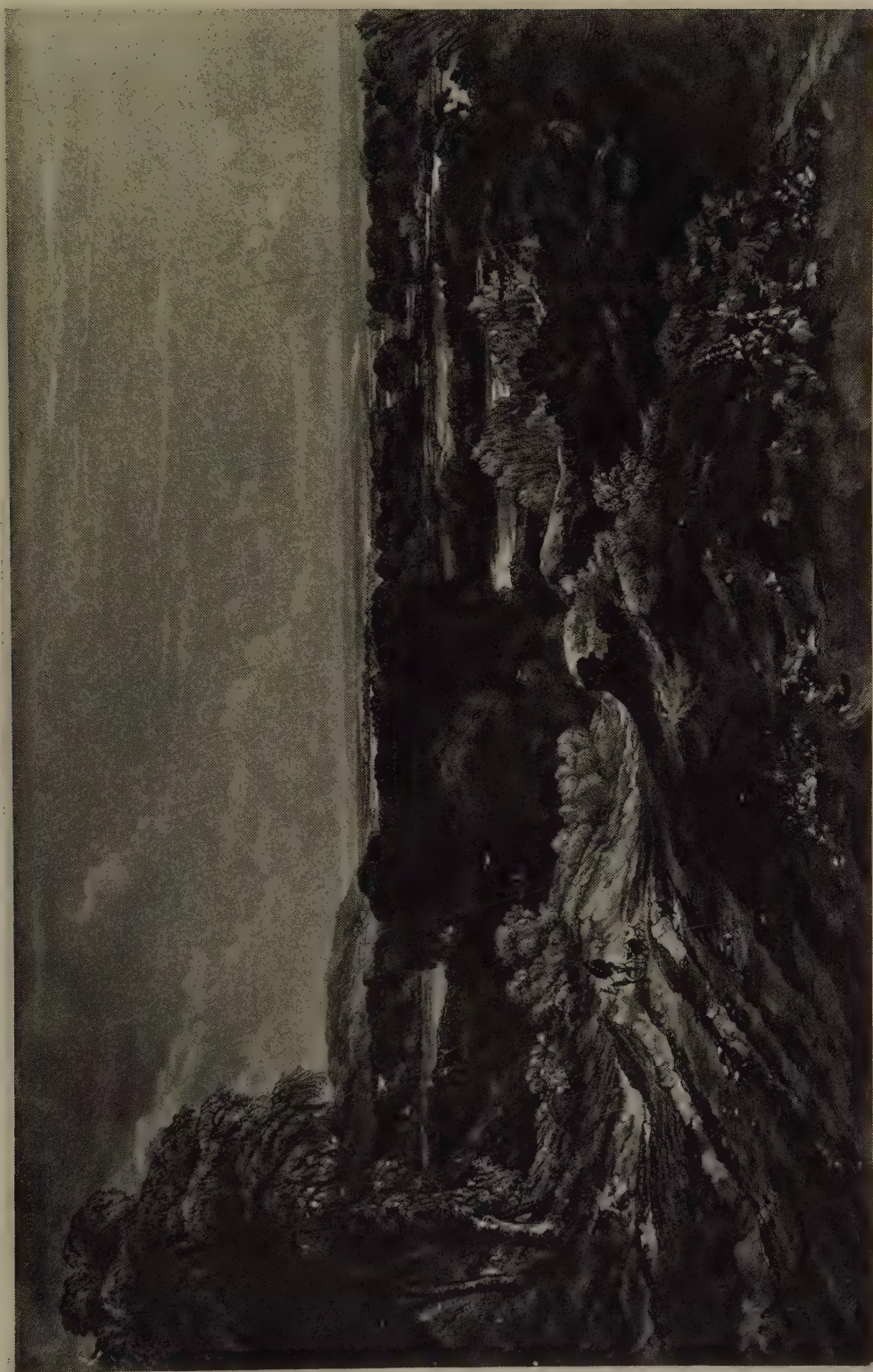
of the copper, from thirty-six to fifty ways, and he has rocked as many as eighty. Sometimes, as in the *Orpheus and Eurydice* and the *Endymion* of Watts, he has rocked with different tools, fine and coarse. In the *Orpheus* this artifice was used to give delicacy to the fading form of Eurydice, while the hand and arm of Orpheus were rocked vigorously with a coarse tool, not by a "texture" tool, be it noted, such as was used by Samuel Cousins and his school, but for strong "full" rocking right from the beginning.

The steel-facing of copper-plates has become a matter of keen controversy, and Mr. Short is one of its strongest advocates, confident, after many tests, that there is no recognizable difference between a proof from the copper and one from the plate after steel-facing. Yet the advantage of the latter in printing is great. From the copper, Mr. Short tells me, he can print only about 30 proofs of fine quality, as they could in Turner's day, while from the same plate, with a steel facing of an absolutely imperceptible thickness, he can print from 50 to 150 brilliant impressions. This is, of course, of no little importance, especially since one may hope that, if the insistent collectors



"VIA MALA" (AFTER TURNER)

BY FRANK SHORT, A.R.A., P.R.E.



"A WOODY LANDSCAPE." (AFTER DE WINT.) FROM
THE MEZZOTINT BY FRANK SHORT, A.R.A., P.R.E.

• *Mr. G. W. Lambert's Paintings*

will only allow Mr. Short to rest awhile on his laurels as the interpretative engraver *par excellence*, he will give us more of his own picture-poems in mezzotint, for which all lovers of the beautiful will owe him thanks.

A picture-poet he certainly is. Can anyone with the love of the Cornish coast in his soul, his eyes filled with its colour, look at that delightful plate, *A Slant of Light at Polperro*,* for instance, without feeling that here, in black-and-white, the artist has caught the very spirit, as well as tone, of the place in one of its moods of most enchanting beauty? If only Mr. Short would give us more of Cornwall! Yet the influence of light, rather than the spirit of place, is, of course, the guiding motive of his mezzotints, as it must be of the finest paintings. "As to subject," he will say, "well, I am a wanderer with a sketch-book, and draw almost everything; for all things *in their own time and light* will come together and make poetry—if one has eyes to see." M. C. S.

* Reproduced in *THE STUDIO*, Vol. xxxviii., p. 53.

THE PAINTINGS OF MR. G. W. LAMBERT. BY C. H. COLLINS BAKER.

IDIOSYNCRACY, with some justice, may be held largely responsible for the unsatisfactory, queer plight art finds herself in to-day. In contrast with the compact front presented by the Schools of the 17th and 18th centuries, to go no further back, painting now seems splintered up into individual manners. The Schools of Van Dyck, of Lely, Watteau, or Boucher, had each a common asset: the observance of an ordered working method. In consequence, even a mediocre hack painter of, say, the Lely or the Kneller *entourage*, could paint decently. Indeed, unless he were an extreme case he could get through his job, elaborate draperies and all, in three sittings, with more science than the most prominent painters of our time. Discarding the luxuries of what we call high art, and with an easy virtue, no doubt, in the matter of characterisation, yet he could carry his picture



"MEARBECK MOOR"

BY G. W. LAMBERT

Mr. G. W. Lambert's Paintings

through with sound and speedy craft, on the method laid down by his School's head.

We, on the other hand, are notoriously strong in the matters of "high art." The packets of labels needed to explain advanced movements and the prevalent custom of "painting for posterity," as regards the quality of our pigment, would badly puzzle men like Lely or Van Dyck, who began the other end. Mr. Lambert, by the way, is the first young painter I have heard express appreciation and practise emulation of Sir Peter. The steps by which he has reached this attitude are interesting not only as elucidating his development, but also as an indictment of the unordered education that fails to train the students of to-day. Born in 1873 in St. Petersburg, he was brought to England five years later. For some six years he lived in Yeovil, there just touching the tedious fringe of academic training as represented by the regular South Kensington provincial system. From this, however, he must soon have recovered when at the end of that period he went to Australia to the Bush. In that untrammelled atmosphere, riding, working, and drawing incidentally, he dwelt until in 1891, coming into town, he entered the Sydney School of Art, under Julian Rosse Ashton. Therein his training as an artist seriously began and, from what I make of it, it is to that Academy and its principal that Mr. Lambert dedicates the larger portion of what he feels he owes for his instruction. There, at any rate, he learned to draw, rigorously working in the antique and later in the life. The upshot was a three years' scholarship in 1901, that brought him over to the Paris studios.

They rather struck him as a less individual affair than the school he had

travelled all the way from Sydney to improve upon, and equally, if not more, unsuccessful in providing what really was the conspicuous need. As to what that was he had little difficulty in discovering. In turn, I daresay, he and many of his fellow-students dabbled in the latest cries, in varying stages of impressionism, in brushes of peculiar magnitude, in atmosphere or *neo-primitifsms*. Certainly they made a practice of painting life-sized nudes with more or less effect and no idea of ordered craftsmanship. And it was just this that struck Mr. Lambert, after two precious years of the scholarship had run, that neither at Carl Rossi's nor at Delacuse's was there any man to show him a sane, sound, ordered system, a working method. Penetrating to the Louvre and looking up at the *Fête Champêtre*, at Van Dyck and Velasquez, he always had been aware of the



"DOÑA SOL"

BY G. W. LAMBERT



"PORTRAIT GROUP."
FROM THE OIL PAINTING
BY G. W. LAMBERT.

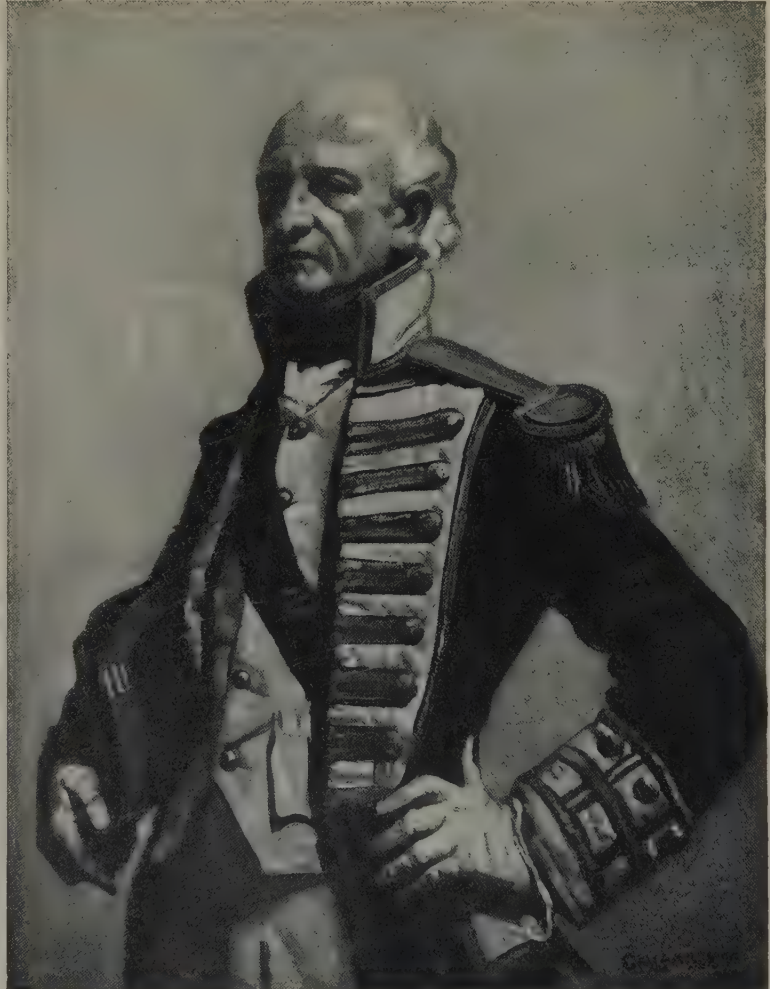
Mr. G. W. Lambert's Paintings

perfection of their craft and the beauty and science of their pigment. His own preoccupation with the various things one called "high art"; and above all the system of training that permitted students to go on painting and repainting on a study until by sheer weight of plastered pigment some sort of imitative appearance was achieved, these things, compared with the selective method, the considered process of the Venetian, the Fleming, or the Spaniard, suddenly appeared as inconceivably absurd, as intolerably crude. To use his own phrase, he "pulled out" of the *atelier* Delaclone and sought in his own studio to acquire a formulated method.

I need not say that this was no simple business. To unlearn towards the term of studentship the habits, and to wean oneself from the laxnesses of that period, entail long struggles; for in such a case not only are involved the quality and texture of paint, but also the inestimable importance of severity of drawing and design. Relentlessly the tricks and cleverness of high art had to be discarded, and sacrificed the easy unsound styles and effective glossings. In fine Mr. Lambert came to the conclusion that a clean sweep of such bric-à-brac as he had amassed was inevitable and an immediate recourse to strict simplicity the only remedy. With this in mind it becomes only natural to put his work into two periods; in one whatever was produced while he was getting rid of the old haphazard plan of "going on until one got the look of the thing," in the other the canvases in which he had hit upon an ordered process and was pursuing it with more or less address.

To 1906 I think we should look to see him so definitely across the line that he might be said to have arrived at a new

manner, though, as has been indicated, he had for some little time then been making for the change. A self-portrait of that date thus is a landmark, and it is again interesting evidence of Mr. Lambert's subsequent advance that the model on which he based the manipulation of that head was the late Velazquez *Philip*, in Trafalgar Square. For we see by a comparison of that self-portrait with the *Holiday in Essex*, of this year, how our painter has gone on by going back. Back from the atmospheric vision of a splendidly mature art towards the severe research that almost always has marked the earlier work of the greater men. Unless I misapprehend him, Velazquez' *bodegone* pieces to-day would most excite Mr. Lambert's emulation. In 1906 he also painted *Going to Bathe*, a canvas that still is his most complete rendering of the fusing influence of atmosphere. Of this fusion



"THE ADMIRAL: 1810"

BY G. W. LAMBERT

Mr. G. W. Lambert's Paintings

however previous experience had made him suspicious, and it has been towards a cleaner cut severity that resolutely he has steered. In 1907 was produced *The Mother* (reproduced in *THE STUDIO* for July, 1908); it is the first of the family groups with which now we are familiar, and if we contrast with it *The Sonnet* of the previous year, we shall note the gain he had made in control of pigment, in the application of a definite process of colouring, and in that all-essential thing, elimination of unnecessary detail. Decoratively and to some extent largely seen as is *The Sonnet*, still the drapery is crowded with small forms, the silhouettes are comparatively weak. In *The Mother*, which makes a rich and delicate scheme of colour, the simplification of folds resulted in an added directness of brushwork, while in the heads there is a purity and luminosity only attained by an economical deliberation. *The Blue Hat* of 1909 gives us that simplification and systematic ordering in a yet more mastered stage, and it has reached something of the comely quality and variety of the great

painters Mr. Lambert had set himself to follow. In it he put all the richness and refinement of colour that distinguish his work, his fondness for delicate amber hues, the reticence and iridescence of opals, and that permeating sense of greys "*qui fait la peinture*." Alone discordant is the blueness of the hat, a bizarre note deliberately introduced.

It is this deliberate insistence on what he himself may question that must be reckoned with, and I think commended, in Mr. Lambert. His attitude is that emphatic statement will take him further than will neutral; that it is only by giving his caprice its head that he can see where it will land him. Certainly a hankering for the bizarre occasionally assails him, and as surely he will only be in a position to estimate the cost of indulgence by yielding to temptation. Thus frankly experimenting and definitely committing himself to what his fancy prompts he is at the same time under the control of a sound taste in matters of technical import, so that we see in his work a steady winnowing influence. As an example I might cite



"A HOLIDAY IN ESSEX"

BY G. W. LAMBERT



FROM A PENCIL DRAWING
BY G. W. LAMBERT

Mr. G. W. Lambert's Paintings

his *Chesham Street* in the New English Art Club's Summer Exhibition, or the picture that was so favourably hung in this year's Academy, *A Holiday in Essex*. In quality of solid tone and in a depth of colour that is beautiful rather than pretty, this is a fine advance on any previous work of his. The bizarre, as far as external questions go, has no place. The light attractively opalescent skies of his former groups is replaced by one of more synthetic value; the pale shimmering colours of the other draperies, their hues of honey and delicate mauve-violets, here are discarded for an austere rich weight, in which the tawny Lely-russet of the admirably painted dress of the mother is the main refrain, echoed in the deep brown chestnut of the pony. The violent blueness of the hat, in the group of 1909, in this piece of 1910 has toned down into the splendid reticence of the little rider's jersey. And the same solidification and austerity are marked in the design. Every line has been considered, and every space, and an almost sculptural simplicity attained. The heads alone lack the quality of

research and considerable vitality. For in these groups their painter has elected that matters of personality shall not in any way impinge upon purely pictorial considerations, with the result that his curiosity has not been aroused by character. Indeed it is unusual to see in his work the expression of insight into humanity, and it is rarely, from some isolated instance, that we suspect in him tenderness for human sentiment.

An important series of small panels at the present is engaging him, a wholly decorative allegorical set intended for a room in Mr. Hardy Wilson's Australian house. For subjects he has chosen abstract themes, such as might be termed an epic of primal love and marriage, and which afforded him scope for his strong sense of design and his remarkable appreciation of the beauty, in form and colour, of the nude. It is in two of these that this feeling of tenderness especially occurs, greatly enhancing them.

Mr. Lambert's achievement as a line draughtsman must here receive a word. His progress in this respect can be gauged by comparing a drawing



"THE SHOP"



FROM A PENCIL DRAWING
BY G. W. LAMBERT

Mr. G. W. Lambert's Paintings



"GOING TO BATHE"

BY G. W. LAMBERT

done about seven years ago and one of recent date. We shall see in the one an able record of mere facts, a well-drawn analysis of pose and muscles; in the other a free translation of far more vital things, for which muscular facts and modellings have been sacrificed. With the exception of Mr. John none other of our draughtsmen of to-day has to this extent expressed the essentials of rhythmic line, motion, and decoration. Foremost of Mr. Lambert's characteristics is his obsession with pictorial conditions, as opposed to matters of illustration. I need not say how rare a quality is this. Thus things appeal to him as colour, as decoration, or as opportunity for masterly painting. His *Admiral: 1810* is an exceptionally fine example of that rich quality of oil paint that is only fully brought out by a display of its potentialities—its transparency and its crisp "fatness."

Severity, in fine, and in its best sense academic rightness are the properties with which a painter should, in Mr. Lambert's view, begin. And he takes care to inflict this discipline on his students

in the London School of Art as on himself. Beside the simple questions of construction in a drawing, and in painting an ordered process, such other things as cleverness or temperament strike him as too expensive to be recommended to the beginner. Reviewing his experience and considering his *Holiday in Essex*, the highest mark at present he has touched, we shall not, I think, risk much if we subscribe to his conclusion.

C. H. C. B.

PEASANT ART.

FOR some years past the Editor of *THE STUDIO* has been collecting material for a series of Special Numbers dealing with the art of the peasant in the different countries of Europe. Though the subject is

one of the utmost interest, it has not up to the present been adequately treated in any publication; but with the aid of connoisseurs and collectors in various parts of the Continent the Editor has accumulated a wealth of material which will enable him to do it full justice.

The first of these volumes has just been issued as the Special Autumn Number of *THE STUDIO*, and deals with the peasant art of Sweden, Iceland, and Lapland. In the preparation of this work the Editor has had the valuable assistance of Dr. Salin, the distinguished Director of the Northern Museum at Stockholm, who has placed at his disposal the wonderful collection of "Volkskunst," which is under his care. A vast number of most interesting objects have been photographed especially for this volume, and the illustrations number over 600. These illustrations embrace examples of furniture, wood-carving, metal-work, jewellery, lace, embroidery, tapestry, pottery, etc., and should prove of great value to those interested in decorative and applied art.

SOME
CHARCOAL DRAWINGS

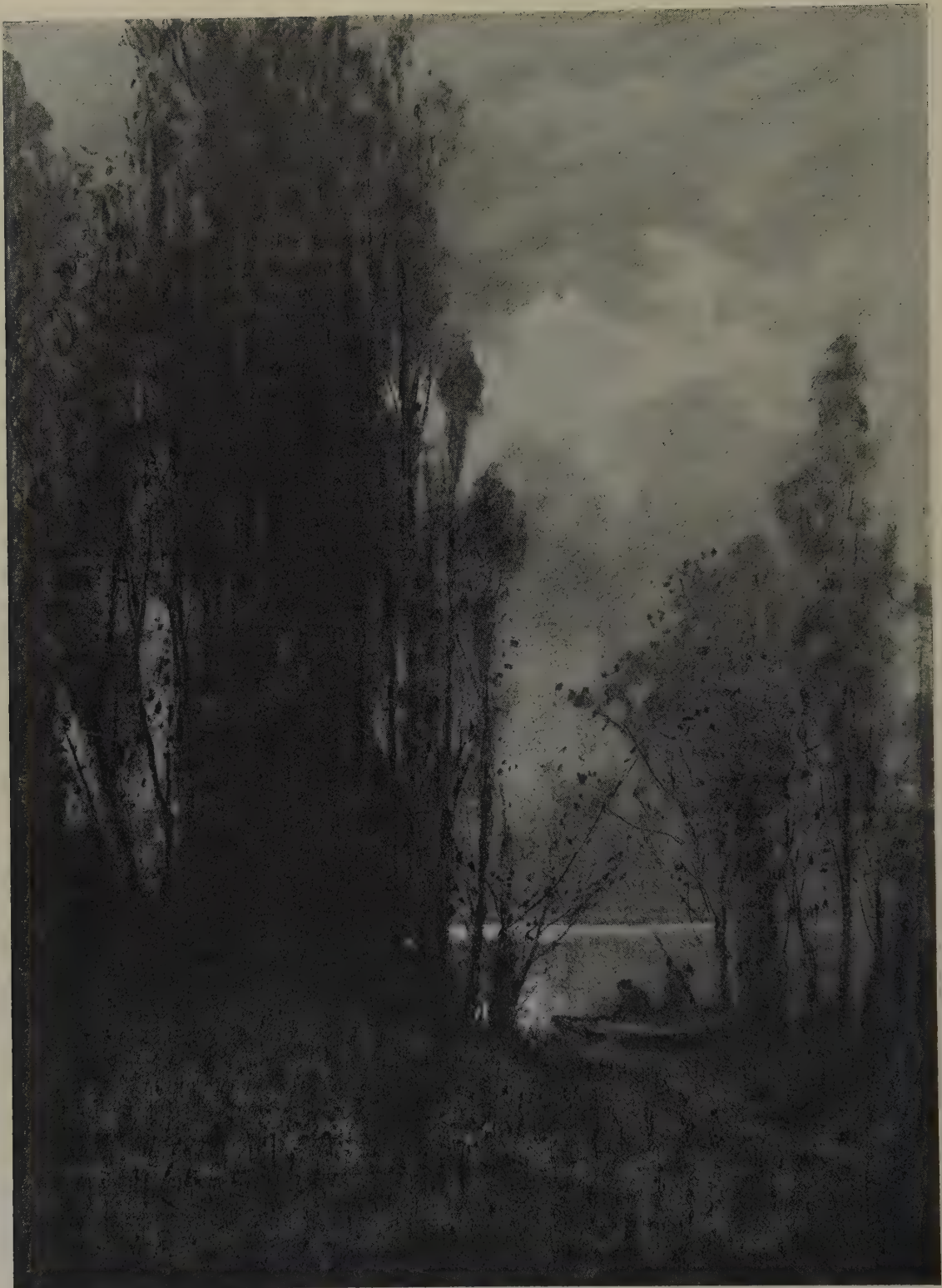
BY
LESTER SUTCLIFFE

(The five drawings here reproduced have been selected from a series recently exhibited by Mr. Sutcliffe, of Leeds, at Walker's Gallery, New Bond Street, London. Mr. Sutcliffe has experimented with the charcoal medium for the past twenty years, and has given special attention to the rendering of tone values by this medium.)



"RETURNING TO PORT" (CHARCOAL DRAWING)

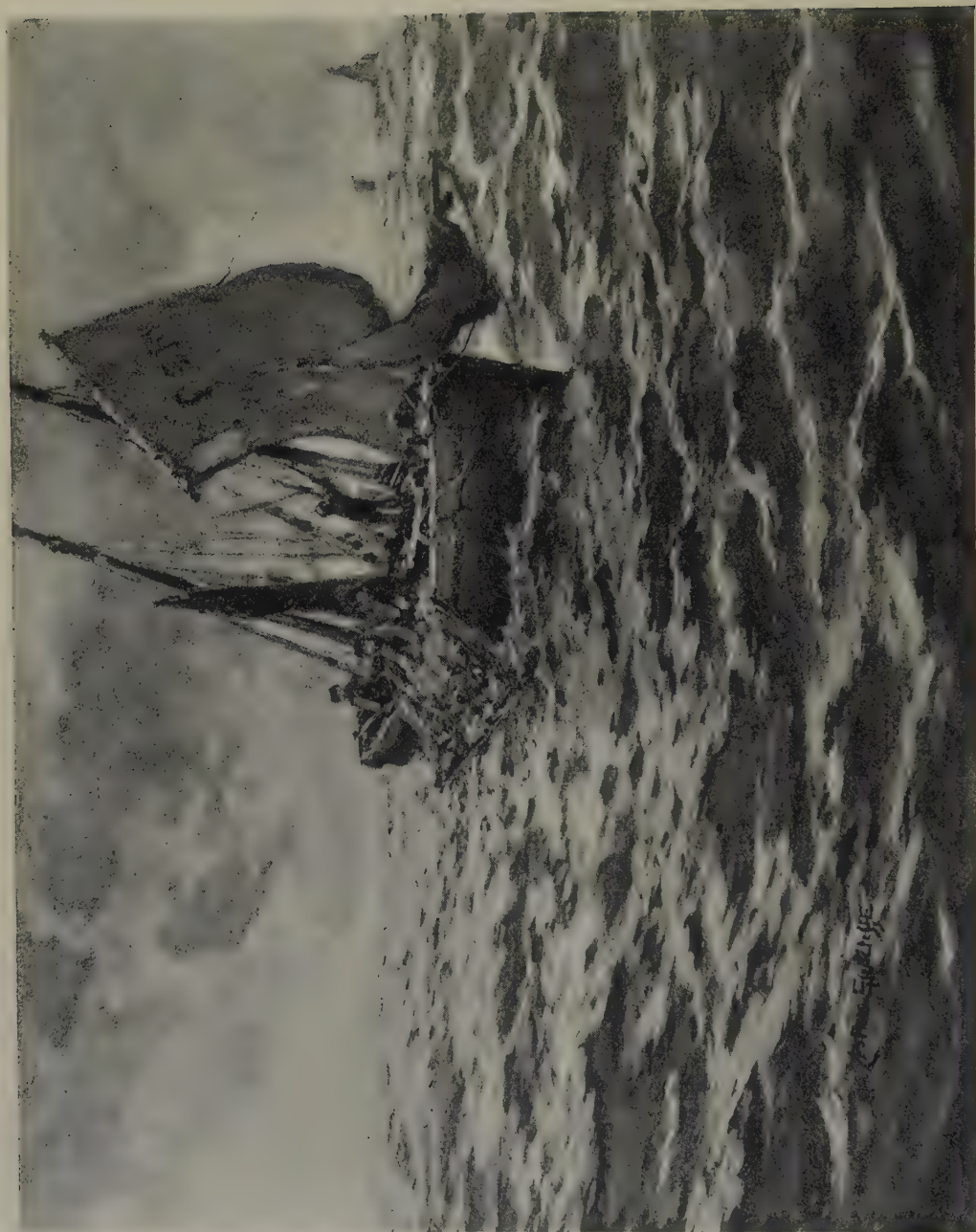
BY LESTER SUTCLIFFE



"A QUIET LANDING PLACE." FROM
THE CHARCOAL DRAWING BY
LESTER SUTCLIFFE



"PICKING UP A DERELICT." FROM
THE CHARCOAL DRAWING BY
LESTER SUTCLIFFE



"TRAWLING," FROM THE CHARCOAL
DRAWING BY LESTER SUTCLIFFE



"THE BANKS OF THE WHARFE." FROM THE
CHARCOAL DRAWING BY LESTER SUTCLIFFE

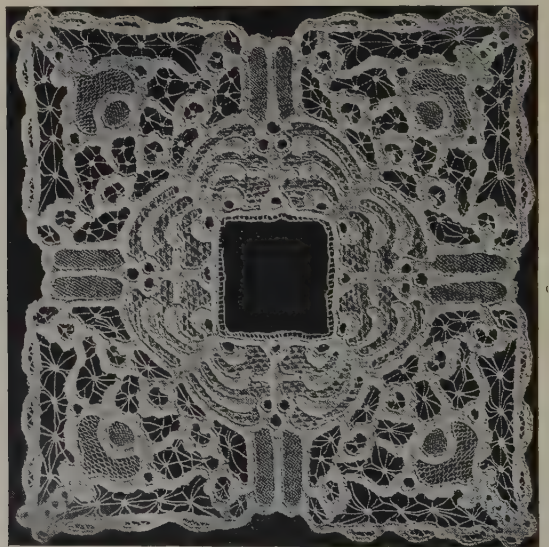
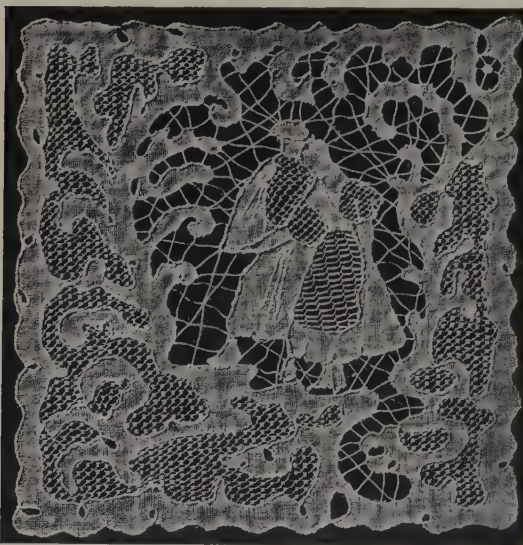
The Revival of Lace-Making in Hungary

THE REVIVAL OF LACE- MAKING IN HUNGARY. BY A. S. LEVETUS.

To many it will come as a surprise that there really is such a thing as Hungarian lace, for it has been generally ignored by writers on the subject. How the art of lace-making found its way to the land of the Magyars is a debatable point, but certain it is that bobbin lace has been made in some districts of Hungary for centuries, for how else could a law have been passed some three hundred years ago forbidding the making of lace by Hungarian maidens lest "easy work should unfit them for the heavy"? What that heavy work was that was expected of them and rendered with a fervour which only those deep in the history of the country can fully realise, we can surmise on remembering that among the countries of Europe Hungary for many centuries served as a buffer against the inroads of the Turks, who overran the land and devastated it times without number. In those perilous times the women of all ranks played their part in defending their castles and homesteads, in training their sons for battle, besides fulfilling their household duties, including spinning, weaving, ploughing the fields and performing other arduous tasks which in peaceful times are usually discharged by the men. This was the heavy work which the law-givers of those days feared might be neglected if the women indulged in such an easy and pleasant task as lace-making. In such times as these, when it was necessary to be ever

on guard against the inroads of the terrible Turk, there was indeed little opportunity for æsthetic pursuits, and for the same reason the changes of fashion in ladies' attire, the powdered hair, the hoops and furbelows, the lace cravats and the lace frills ornamenting the sleeves of both men and women, either remained unknown to the Hungarians or were despised or ignored as unfit for a people engaged in continuous warfare.

All things considered, however, it is remarkable what headway was made in these bygone days of storm and stress. Take for instance the art of embroidery. This was introduced into Hungary by Gisela, the Queen of Saint Stephen, who lived in the very beginning of the 11th century. She taught her maidens to make what is known as



EXAMPLES OF HUNGARIAN NEEDLE-POINT LACE ("HALÁSER")

DESIGNED BY PROF. ARPÁD DEKÁNI



*(Executed in the Royal Lace
Schools, Budapest)*

HANDKERCHIEF IN HUNGARIAN
NEEDLE-POINT LACE. DESIGNED
BY PROF. ARPÁD DEKÁNI

The Revival of Lace-Making in Hungary



HUNGARIAN PILLOW LACE
DESIGNED BY ÜRKÉNY AND SZENDRŐI

“Magyaröltés,” or Hungarian point; but this art, owing to “flame and sword,” was necessarily confined within a narrow circle. In the course of the centuries little advance was made. Very little lace was worn, and that little was bobbin lace; this, made of gold thread, was used to edge the long veils, hand-woven from the finest flax, which were worn by the women. These veils were worked in “Magyaröltés,” in different coloured silks — bright hues for the maidens and younger women, sombre hues for those of middle age and quite old women.

Bobbin lace was probably introduced into Hungary by the Saxons and others who were invited by the Hungarians to settle in different parts of their country, and who worked in their mines. Their wives accompanied them, and

in the hours of rest from labour worked at their “pillows and bobbins,” which they brought with them.

The Hungarian women have, however, always been great adepts in the art of making drawn-thread lace in their own homespun linens, and the custom continues to this day of adorning the body and house linen with it. In this particular line of needlework the Hungarians are real artists, and much ingenuity and dexterity have been exercised in the designing and working of the patterns, many of which are of exceeding beauty. From this drawn-thread lace it was but a step to the making of *filet* lace, which was known in Hungary as far back as the time of Arpád, the first crowned King of Hungary. The making of *filet* is still carried on, more especially in the neighbourhood of Solt, near Budapest.

Of late years much has been done to revive the home industries, and, owing to the strenuous



HUNGARIAN NEEDLE-POINT LACE

DESIGNED BY GIZELLA MIRKOVSKY



*(Executed in the Royal Lace
Schools, Budapest)*

HUNGARIAN NEEDLE-POINT
LACE. DESIGNED BY ÖRKÉNY
AND SZENDRÖI

The Revival of Lace-Making in Hungary



HUNGARIAN NEEDLE-POINT LACE
DESIGNED BY PROF. ARPÁD DEKÁNI

exertions of the Archduchess Isabella, the Countess Ilona Batthyany, and other ladies who have taken a lively and personal interest in the matter, success has been achieved. These two ladies brought the matter before the Government and set the wheel going, and now the art of lace-making is being taught systematically. Though still in its infancy—for the revival of lace-making was only commenced in 1906—success is assured as far as bobbin lace is concerned.

It is different with regard to needle-point lace, which till three years ago was unknown in Hungary. It is known as "Haláser," and its introduction is due to Professor Arpád Dekáni, at that time teacher in a provincial school, but now Professor at the Arts and Crafts Schools in Budapest. Prof. Dekáni conceived the idea of adapting the old Hungarian patterns to this

kind of work by creating new designs based on these lines. How beautiful many of these designs are, and how skilfully they are executed, can be seen from the examples here illustrated. Örkény and Szendrői are pupils of Professor Dekáni at the Arts and Crafts Schools, while Madame Gizella Mirkovszky is engaged in teaching the art of lace-making at the schools.

The organisation of these schools is excellent. The training is thorough and systematic; all subjects bearing upon lace-making are taught, such as embroidery, drawn-thread lace, *fillet*, bobbin and needlepoint, knowledge of the materials on which and with which the students work, as well as designing and the application of designs to a particular kind of material, for everything is done to show how the "life" of the work depends on the thought and feeling put into it. The students have access to general and special literature on the subject, and are besides taught the commercial side of it, including book-keeping. Instruction of this character is given in most of the technical schools as an addition to the general curriculum, and such commercial training proves of considerable value to the students when they leave to seek a livelihood by their own efforts.

The teachers and future "directrices" receive instruction free at the schools, and stipends are granted to cover the cost of living in Budapest. Naturally the number of students admitted in any one year is limited, for only as many are allowed to enter the teachers' courses as may reasonably be expected to find employment. When they have finished the course the teachers are sent either to the lace-making centres in the North of Hungary, in the Comitats of Sáros, Gömör (where bobbin



HUNGARIAN NEEDLE-POINT LACE

DESIGNED BY PROF. ARPÁD DEKÁNI

Decorative Paintings by Prof. Carl Marr



CUSHION WITH SOUTACHE EMBROIDERY. DESIGN ADAPTED FROM AN OLD PEASANT MOTIF

lace was made as far back as 250 years ago), Nyitra and Zólyom, or to "wander" from place to place till a suitable locality is found for planting a school, then to wander further afield after a certain proficiency has been attained among the workers. Their task, as may well be imagined, is not always an easy one.

All work done in the provincial schools is sent to the central school in Budapest, and is paid for on delivery, irrespective as to whether it is sold or not. Holiday courses are held in Budapest every year, so that the teachers may be kept in touch with the latest phases, and moreover enjoy that intellectual life they have been perforce denied in the provinces. They receive special stipends during their stay, the entire cost being borne by the State.

The specimen of embroidery here reproduced does not, of course, belong to our topic, but work of this kind comes within the scope of the schools. It is worked with the finest silk *soutache* on home-spun linen, and the design is unmistakably Hungarian, though built up on modern lines. This is a

speciality of Hungary and well worth developing, for its beauty is undeniable.

Naturally there is a larger demand for bobbin-lace, which finds its way all over the world. For needle-point, unfortunately, there is no great demand at present. Yet for its beauty and charm Hungarian needle-point compares well with that of any other country. It is the old story told everywhere—the initial expense. If ladies could only be induced to overcome their scruples on this point they would be rendering a great service to themselves and to the lace-workers. A. S. L.

SOME NEW DECORATIVE PAINTINGS BY PROF. CARL MARR.

If it were necessary to offer a title for the decoration by Professor Carl Marr recently completed for Schloss Stein, it might be called *An Allegory of Life*, being, in fact, a free adaptation in form and colour of the *Seven Ages of Man*. The decoration is disposed as a great frieze that adorns the four walls of the banquet-hall in the palatial residence of Count von Faber-Castell.

While there is serious and careful thought in



THE BANQUET-HALL, SCHLOSS STEIN, NEAR NUREMBERG, THE RESIDENCE OF GRAF VON FABER-CASTELL, CONTAINING A SERIES OF DECORATIVE PAINTINGS BY PROF. CARL MARR

Decorative Paintings by Prof. Carl Marr



"THE GARLAND BEARERS." DECORATIVE PAINTING
IN THE BANQUET-HALL AT SCHLOSS STEIN. BY PROF.
CARL MARR

unfolding the allegory, providing food for the mind as well as delight for the eye, yet Professor Marr, recognising the purpose of the room, has not sermonised too insistently, so that the guests of the house might readily find themselves taking pleasure in the harmonious arrangement of figure and colour without having their thoughts directed to the parable that runs through the series of panels.

It was the good fortune of the writer to meet Professor Marr a few months ago in his studio at the Art Academy of Munich, where for some years he has held the important position of Professor of Painting. At that time four or five huge canvases, destined to complete the decoration, ranged diagonally across the room, giving it the semblance of the side-wings of a theatre stage. Such glimpses as one could obtain, in the rather contracted quarters of the studio, of graceful figures of dancing women, of fragments of stately processions, of children bearing garlands, created a desire to see the completed work in position—a desire that was happily gratified some weeks later, when the writer made a pilgrimage to the Schloss from Nuremberg.

From this city a short railroad ride of about ten minutes brings the traveller within sight of the

residence of Count von Faber-Castell, who is the owner of the famous Faber pencil-works.

Factory, operatives' houses and the red-roofed towers of the château stand grouped together in the midst of a sandy but well-cultivated plain.

A grand stairway of white marble, with enrichment of gold mosaic, ascends to the different floors of the establishment, the uppermost of which is devoted chiefly to the entertainment of guests, and contains the great banquet-hall already referred to.

The whole modern portion of the house, which was completed but a few years ago, is decorated and furnished in accordance with the best phase of the Secessionist movement.

The scheme of colour of the woodwork and hangings of the room which claims our attention is harmoniously made up of deep, rich browns, warm brownish-greys and touches of gold, the ceiling being lightly coffered in pale lemon-coloured plaster, lined out with gold and spangled with electric bulbs for the artificial lighting of the room. This forms an admirable environment for the painted frieze, the chief tones of which are made up of the cool turquoise-blues of the sky, across which sweep great cream-coloured clouds, the quiet grey-greens of the foliage, the warm autumnal tints of the low-lying Bavarian land-



"THE GARLAND BEARERS." DECORATIVE PAINTING
IN THE BANQUET-HALL AT SCHLOSS STEIN. BY PROF.
CARL MARR



"THE COMING OF THE CHILD." DECORATIVE PAINTING IN THE BANQUET-HALL AT SCHLOSS STEIN BY PROF. CARL MARR

Decorative Paintings by Prof. Carl Marr

scape, and the rich "tapestry" of the flowers and moving figures that occupies the lower portion of the canvas.

The slender vertical groups of trees, set at intervals, serve admirably the purpose of uniting the wainscot with the cove of the ceiling, and, as the figures floating in the sky are partially draped in garments of greyish-white, the transition in colour from the rich brown of the lower woodwork to the pale lemon of the ceiling is accomplished without harshness.

Daylight admitted to the room comes from one side only. In the wall opposite to the windows are two great doors dividing that wall into three panels, of which the centre one is much larger than the other two. An arched opening in one end-wall gives access to other rooms, and at the opposite end are the musicians' gallery and a smaller door.

The narrative woven into the decoration begins in the left-hand panel of the wall opposite the windows. Here we see *The Coming of the Child*. A mysterious figure veiled in grey emerges from a grove of dense flowering bushes, bearing the little one aloft in her hands. Advancing to greet the new-comer is the family, consisting of the young father and mother and four elder children, the mother kneeling, with hands outstretched to receive her new charge.

The large panel between the great doors shows *The Pleasures of Youth*—the dance and courtship. On the opposite wall the call of the sterner duties of life makes the man a mail-clad soldier, who marches sturdily forth, accompanied by the prayers of kneeling women, clad in the costumes of religious orders, and preceded by symbolic figures which suggest to the beholder Joy and Sorrow. The wife, in a richly embroidered robe of deep greyish-blues and pale yellowish-greys, follows the warrior with her wistful gaze, and winged and floating figures bear an opalescent globe before him. To the extreme right a group of similar figures seems to be observing and recording the varying fortunes of the warrior, and how he bears himself in the changing vicissitudes of life.

The last scene of all is beautifully rendered in the deep, quiet, golden tints of autumn. A happy elderly pair, clad in the costume of the late eighteenth century, hasten homeward along flower-bedecked paths, preceded by their lengthening shadows cast by the evening light.

The representation of death in any of its usual forms is avoided in these decorative compositions. The idea of re-incarnation is

symbolised by the passing and the coming of the flowers. This portion of the allegory is portrayed upon the end-wall, which is pierced by the large elliptical arch. Over the arch is the family coat-of-arms, and above this the escutcheon finds an appropriate place, as symbolising the permanence of the family, while one generation succeeds another.

Although the symbolism mildly engages the attention, the chief effect of the decoration is that of a grand procession of form and colour, leading the eye easily and rhythmically from dark to light, from sober to bright, from grave to gay. At no point in the entire scheme does one feel that Professor Marr has exhausted his resources or reached the limits of his sense of decoration or his powers of invention.

HOLMES SMITH.



"FLORA": DECORATIVE PAINTING IN THE BANQUET-HALL AT SCHLOSS STEIN

BY PROF. CARL MARR



"THE PLEASURES OF YOUTH." DECORATIVE PAINTING IN THE BANQUET-HALL AT SCHLOSS STEIN BY PROF. CARL MARR

Japanese Art and Artists of To-day.—III. Textiles and Embroidery

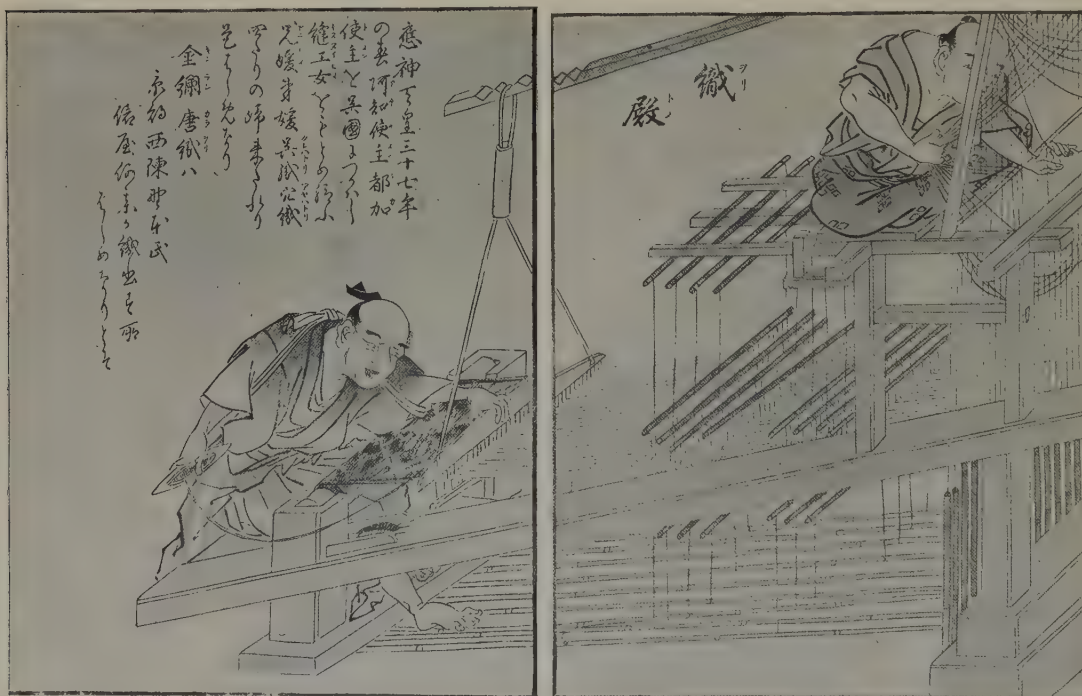
JAPANESE ART AND ARTISTS OF TO-DAY.—III. TEXTILES AND EMBROIDERY. BY WILSON CREWDSON, M.A.

THE Japanese textile fabrics of to day show in a most interesting manner how the ancient arts of Japan can be modified by the people of that country to meet foreign demands. It is stated in Japanese records that the Emperor Jimmu, who founded the Imperial Dynasty in 660 B.C., encouraged the manufacture of woven fabrics, which in time attained such excellence that they were given to the Imperial Court as tribute. During the wars of the 16th century the industry nearly died out, but was ultimately re-established by Hideyoshi, in the suburbs of Kioto, a district which has ever since taken the lead in this department of industry. It is possibly owing to the respect inspired by these ancient traditions that Japanese textile fabrics, both in design and manufacture, have not retrograded since the people of Japan entered into commercial relations with the people of the West. Weaving is one of the village industries of Japan, and as the means of communication between different parts of the Empire were, until recently, not rapid, there is a marked

variety and charm about Japanese fabrics, which do not show that dead level of manufacturing excellence to which factories and the extensive use of steam machinery have accustomed us in the West. Every Japanese fabric seems to some extent to possess the same charm as a piece of ancient Greek pottery, which still shows the impress of the fingers of the Greek craftsman who, thousands of years ago, thought about and moulded the jar which he hoped would give pleasure to those who came after him when he himself was dead and forgotten. It is this element of thought on the part of the producer, which he anticipated would be responded to by intelligent appreciation on the part of the spectator, that constitutes the great charm of Oriental art to those who have made it their special study.

The sub-divisions into which the processes of textile manufacture in the various villages and districts of Japan may be divided were very numerous; but many of these have almost ceased to be made since the break-up of the old feudal régime.

Brocades have always been held in the highest esteem in Japan, and there are many Japanese proverbs which tend to show how highly they have always been valued. Perhaps the best is "Kokio



AN ILLUSTRATION SHOWING AN ANCIENT JAPANESE LOOM FOR WEAVING BROCADES. FROM THE "SHOKUNIN BURNI" BY TACHIBANA MINKO (1ST AD., YEDO, 1770)

Japanese Art and Artists of To-day.—III. Textiles and Embroidery



WOVEN SILK FABRIC ("NISHIKI")

DESIGNED BY S. KOANA

ye-nishiki"—"When you return home, wear brocade"; that is, when you go on a journey appear successful when you return home.

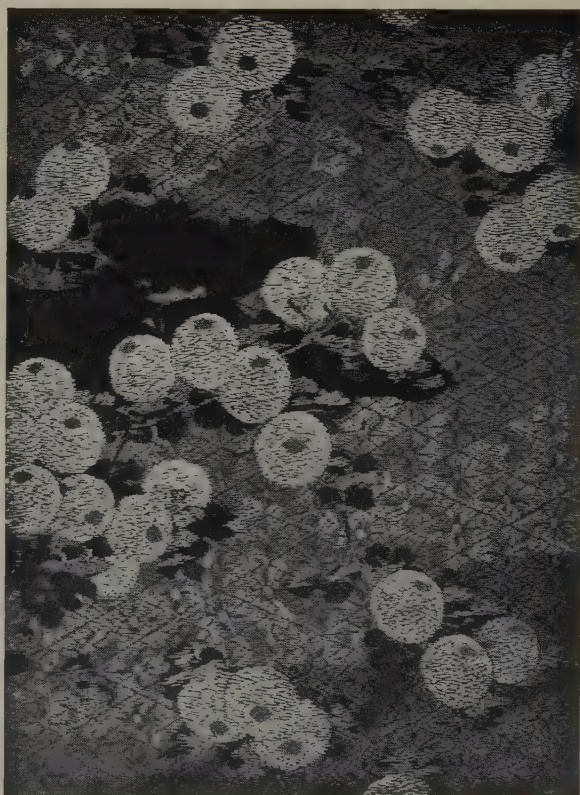
The loom on which the most elaborate of the brocades now made are woven, is practically the same as that found in the illustrations of Moronobu and other artists, and has been in use in Japan for some hundreds of years. This loom necessitates the employment of a draw-boy, who, perched up aloft, alters the warp threads at the instruction of the weaver. It is surprising how excellent is the result obtained by the skilful Japanese weaver from what we might be apt to consider as a very primitive machine. This method of weaving is somewhat similar to that used in the manufacture of ancient French tapestry. The Jacquard loom is as a rule only used for the less expensive silks, and especially for fabrics in which cotton is mixed with silk; a considerable variety of which were invented after the loom was introduced into Japanese workshops some twenty-five years ago. These mixed fabrics, however, had come into general use half-a-century earlier, in consequence of the issue of a decree enjoining the people to refrain from the use of silken garments.

One of the most important as well as one of the most ancient methods of reproducing a pattern in silk brocade is called in Japan "Tsuzure-no-Nishiki." The word Tsuzure means "placing together"—in the same sense as letters are placed together to form words—and Nishiki, "brocade."

Hence the whole means placing together of brocade: the weft threads, after the colour has been selected, being woven by the help of the draw-boy on the proper warp threads, so as to make pieces of the exact size, shape and colour required by the pattern. "Tsuzure-no-Nishiki" is by no means common in Japan, and is exceedingly expensive. Some of the more elaborate pieces made on the looms of Messrs. Kawashima at Nishijin occupy as much as five

or six years in the making, the most skilful weavers and their assistants working diligently on them all this time.

In the brocades of the West, gold and silver threads, sometimes of metal and sometimes of leather, have been used. In Japan, however, gold



DESIGN FOR BROCADE OR "YUZEN"

BY Y. TAKAYAMA

Japanese Art and Artists of To-day.—III. Textiles and Embroidery



SILK EMBROIDERED PANEL: "AUTUMN MOON"
BY NISHIMURA SOZAYEMON, KIOTO

and silver paper, cut into fine shreds, has for hundreds of years been used for brocades. The paper used is made from the inner bark of the mulberry tree, which, after being rubbed very thin, is given two coats of lacquer varnish, a substance made from the juice of a tree—called in Japan *Urushi-no-kiki* (*Rhus vernicifera*)—and not to be confused with lac varnish, obtained from the lac insect, which was used for old English lacquer, verni martin fans, and in our days for carriage varnish. The paper is then overlaid with the very best genuine gold-foil, and after being cut into thin strips is ready for use.

The use of gold paper in brocade is, however, not limited to these fine strips of paper. There is a still more elaborate method, whereby the paper, when cut into strips, is wound round silk threads. When this is used for weaving it gives, owing to the different reflections of the light, a very handsome effect, especially when employed to give a contrast to the flat strips of gold paper.

Brocade into which these gold threads are introduced is called "Kinran Nishiki," and when of exceptionally fine quality, "Kara Nishiki," that is, rich or honourable brocade. An interesting example of "Kara Nishiki" is the curtain of which a portion (about half) is shown in one of the coloured reproductions accompanying this

article. The design represents various kinds of flowers, such as the hydrangea, the peony, the lily, the wistaria, etc., more or less conventionalised in accordance with the pure Japanese style of floral decoration. In making this costly fabric more than seven hundred shades of silk were employed, with gold threads. Under the old *régime* in Japan, when these "Kara Nishiki" fabrics were used for Court costumes and robes, unlimited sums were lavished by the feudal lords or Daimyos on them.

There is a special series of geometrical patterns alternating in colour which are probably not manufactured except in Japan. To produce these the weaver has sometimes to use as many as eighty or ninety shuttles. The loom used is practically the same as that employed for the *Tsuzure-no-Nishiki*, with this difference—after the warp threads have been alternated by the draw-boy, each line of weft is securely pressed home by the reed. In the manufacture of *Tsuzure* each little patch of colour is completed by itself on the warp threads. It is interesting to note that many of the most beautiful fabrics exhibited at Shepherd's Bush by Messrs. Kawashima are from the designs of Mr. Jimbei Kawashima, the head of the firm—for instance, the piece "Kara Nishiki"



SILK EMBROIDERED PANEL: "A 'NO' DANCER"
BY NAMOSUKE SUGAWARA



WOVEN SILK FABRICS DESIGNED BY
JIMBEI KAWASHIMA. EXECUTED BY
KAWASHIMA & CO., NISHIJIN, KIOTO.

Japanese Art and Artists of To-day.—III. Textiles and Embroidery



CUT VELVET: "EVENING SCENE, KIYONIZU TEMPLE"

BY NISHIMURA SOBEI OF KIOTO

named above and the two other pieces shown in our coloured illustrations.

Velvets in Japan are called "Birodo," and of recent years their manufacture has received great stimulus from the demand of the European markets for dyed and cut velvets. In this

instance the fine wire rods on which the silk is woven are removed without the fabric being cut, except where necessary to emphasize the design, which is painted on the fabric by a brush dipped in the requisite dyes. The work in this material, exhibited by Messrs. Takashimaya and Messrs. Tanaka, respectively, shows what delightful results can be obtained by this method.

Perhaps the most fascinating of Japanese textile manufactures are those which go by the name of "Yuzen," so called from a

Buddhist priest of Kioto who invented the special process of dyeing employed in producing them. The term applies chiefly to the fabrics of silk and crape, largely used in Japan for ladies' dresses, but it is also applied to muslin and velvet. In silk and crape Yuzen the woof and weft consist of



CUT VELVET: "A MOONLIGHT SCENE"

DESIGNED BY R. TANAKA, KIOTO

Japanese Art and Artists of To day.—III. Textiles and Embroidery



SILK EMBROIDERY: "JAPANESE CHIN DOG"
DESIGNED BY NISHIMURA SOBEI, KIOTO

several strands of reeled silk ; but previous to use some of the threads are twisted alternately to the right and the left on a special machine. After weaving, the fabric is placed in a bath and shrinks rapidly, thus causing the twisted threads to produce the wavy appearance so much admired. Beautiful examples of this are to be seen in the exhibition, on which the pattern has been printed by a series of stencil plates and resists.

These stencil plates, of which several examples are reproduced among the accompanying illustrations, are amongst the wonders achieved by the Japanese craftsman—a statement which will be fully appreciated when it is recognised that each of the stencils for these elaborate designs has been either pierced with an awl or cut out by the stencil-cutter with a long thin knife, which cuts through the paper of the drawing and several other folds of paper at the same time. In order to secure an absolutely accurate reproduction of the pattern on the crape, two of these stencils are selected and single pieces of hair, sufficiently strong to keep the most delicate parts of the stencils in place and yet so fine as not to hinder the spread of the colour, are stretched from side to side. Then the two stencil plates are pasted together, and with such marvellous accuracy that even if they are examined with a powerful magnifying glass no overlapping in the designs will be found. The brush used is a broad flat brush with just sufficient colour to cover the space required.

The simplest way of using these stencils is by reproducing the pattern in colour on a white ground. But sometimes the stencil is placed on the crape, and a sort of strong gum compounded

of rice, called a resist, brushed over the crape instead of the colour. This when dry leaves on the crape the exact pattern of the stencil in rice paste. The crape is then dyed, and subsequently the rice paste is removed by washing, with the result that the pattern is left in white on a coloured ground. This method is called in Japan "Shiro Nuki." In all stencils two small holes will always be found at the edge of the pattern ; these are register points, enabling the dyer to repeat the design without any flaw where the pattern joins. On further examination many stencil plates will be found with another device cut in the margin. This is an indicator or

register mark to enable the dyer to arrange for the accurate fitting of a series of stencil plates one over the other, a method resorted to in order to attain the more elaborate results arrived



"YUZEN" OR SILK CRAPE DYED WITH "AI"
DESIGNED BY S. TONOMURA, OSAKA



RICH SILK BROCADE ("KARA NISHIKI") FOR
CURTAINS, DESIGNED BY JIMBEI KAWASHIMA
AND EXECUTED BY KAWASHIMA & CO. NISHIJIN, KIOTO.

Japanese Art and Artists of To-day.—III. Textiles and Embroidery



DESIGN FOR "YUZEN" OR SILK CRAPE
BY TAKAHASHI SHOTARO

a general rule the more restrained and sober the colouring the better the quality and the higher the rank of the person by whom a material is intended to be worn, just as the smaller the copy of the family monogram or crest which ornaments the dress of a lady or gentleman, the more distinguished the wearer. It is customary in Japan for a young mother to select a motive for the design of the clothing of her daughter, a motive that is generally retained in some of its varied forms during the lifetime of the daughter, who, however, always uses the brightest colours as a decoration for the sash or Obi worn round her waist.

The probable reason why these beautiful fabrics have not before this become better known in the West is that owing to their narrow width they were not so easy to use as the fabrics of greater breadth manufactured in the West. To this fact Thunberg, one of the former Dutch Governors of Decima, drew attention in the middle of the eighteenth century. Japanese silk fabrics were exhibited at the Vienna Exhibition of 1873, and were praised in the highest possible terms, but their narrow width apparently still prevented their finding favour with European buyers. Shortly after the Vienna Exhibition, a fashion sprang up in Japan for cheap Manchester printed calicoes and velvets, and the

at by a series of stencil plates and resists.

Another variety of silk crape is called "Yamamai," and comes chiefly from the island of Hachijo. It is made from the silk spun by the wild silk-worm, the cocoons being collected from the actual trees in which the silk-worm lived. The manufacture of Yamamai is the occupation of prisoners banished to this island, and the fabric is of unusual strength; the wearing of it is said by some to be a cure for rheumatism.

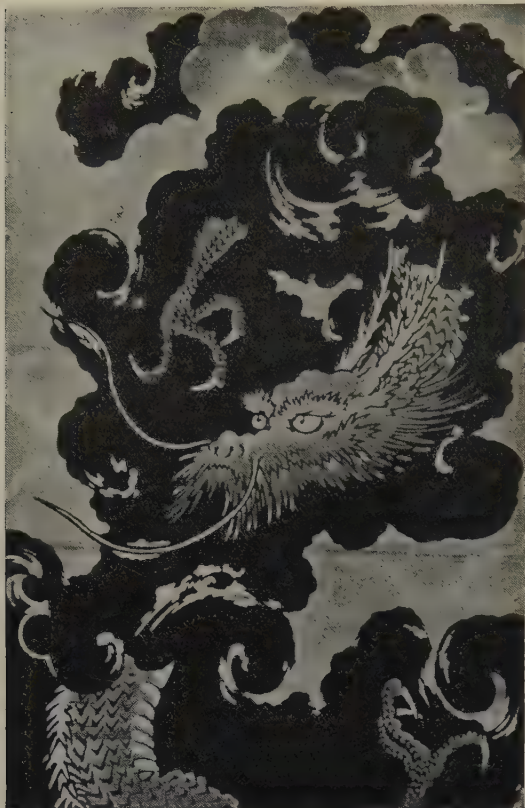
Reference must also be made to a variety of silk made in Japan called "Habutai." This has been for some time well known in Europe, and in its finer qualities rivals the finest productions of the Lyons looms. From the standpoint of design, however, it is not generally so interesting as some of the other textile manufactures, but it must be borne in mind that as



DESIGN FOR "YUZEN" FABRIC

BY SAWADA SEI-ICHINO

Japanese Art and Artists of To-day.—III. Textiles and Embroidery



PRINT FROM A STENCIL PLATE

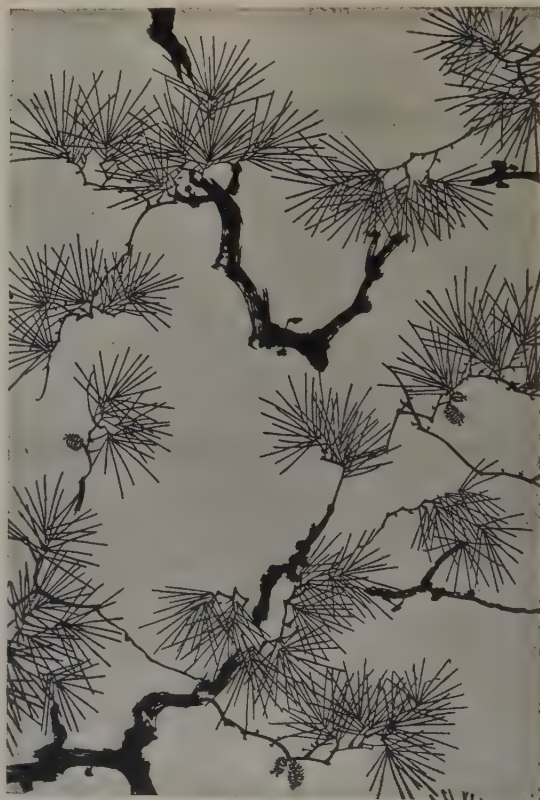
Japanese silk merchants found it more profitable to sell raw silk, and even silk-worms' eggs, than the manufactured article. It is only during comparatively recent years that Japanese silks of the width to which Western buyers are accustomed have begun to be placed on the market, and a great revival of the industry has now set in.

The embroidery of Japan has attracted much attention in recent exhibitions. The screens and panels which have found so many admirers are marvellous in their representations of animal life and in the harmonious blending of colours, and there is little doubt that several varieties of knots and stitches hitherto not practised in the West are to be learnt from these truly magnificent works.

The craft of embroidery is said to have been introduced into Japan from China fifteen hundred years ago, and soon came to be very much used for the decoration of dresses and also for the representation of Buddhist figures, especially during the 7th and 8th centuries, when some very large and elaborate pieces of this character were executed. Kioto has long been and still continues to be a chief centre of the craft. During the Tokugawa régime, the embroiderers of this city were divided

into three distinct classes, one of them executing the work required by the Court nobles, another supplying the citizens at large, and the third the country folk. The craft declined very much when the feudal system came to an end, but a revival took place after the exhibitions at Vienna and Philadelphia in 1874 and 1877, when Japanese embroidery began to find a good market abroad.

The dyes used in producing Japanese textile fabrics are of special interest, and it seems probable that the finest colours are those obtained by the use of the old vegetable and mineral dyes of Japan. The ultramarine blue, called "Ai" in Japan, is obtained from the leaves of a plant still grown in that country, called Dyers' Knotweed (*Polygonum aviculare*)—a near relative of that little weed which some of us find it so difficult to eradicate from our tennis courts. These leaves, after a comparatively simple process, yield a blue dye, which is not only much more translucent than indigo, but also free from objectionable smell. The reds and yellows used to be obtained from the Safflower, that most ancient of dyes known in Japan by the name of Beni; but it is little used now. There are, of course, many other dyes,

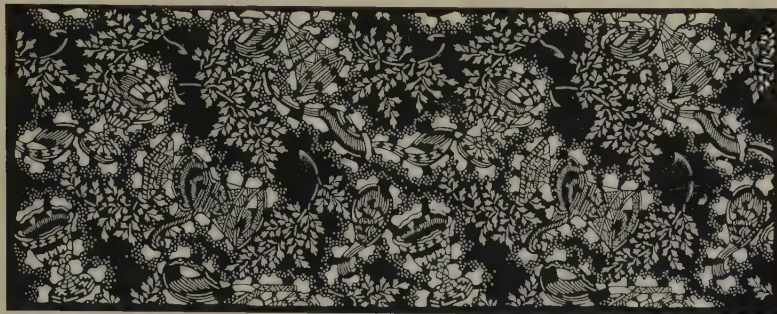


A STENCIL PLATE IN THE POSSESSION OF THE WRITER



SCREEN WITH FLORAL DESIGN AFTER A PAINTING
BY SŌTATSU, EMBROIDERED BY IIDA SHINSHICHI.

Japanese Art and Artists of To-day.—III. Textiles and Embroidery



STENCIL PLATE IN THE POSSESSION OF THE EDITOR

though to a foreigner there may be much that is incomprehensible. For instance, who except a Japanese would recognise in a design composed of a few shoots of bamboo growing on a reed-bearing island that this was intended to show the first beginnings of the islands of Japan, formed, accord-

such as Indian madder, but special reference should be made to the beautiful gamboge yellow made by steeping the bark of a tree, called the Kiwada, in cold water. Of late years there has been an increasing tendency to substitute aniline dyes, but only for the more common manufactures.

As regards the designs most frequently met with, it is interesting to note that every Japanese child is thoroughly trained in the history, traditions, and poetry of its own country. The more celebrated poems are collected into a volume of 100 poems (called the Hyak-Nin-Is' shin), which everyone is supposed to have by heart. There are also celebrated views, trees, and temples in Japan, to which every Japanese, whether rich or very poor, hopes at least once in his life to make a pilgrimage. Nearly all the designs on Japanese fabrics contain a poetical or other reference which it is supposed that all Japanese will be able to appreciate. None of the designs are meaningless to those who have had a Japanese education,



STENCIL PLATE IN THE POSSESSION OF THE WRITER



STENCIL PLATE FROM ANDREW TUEB'S "BOOK OF DELIGHTFUL AND
DESIGNS"



STENCIL PLATE FROM BING'S "ARTISTIC JAPAN"

Recent Designs in Domestic Architecture

ing to tradition, from the drops which fell from the spear of the Creator Gods of Japan when they dipped it into the mud of the shapeless earth? Other designs refer to the different seasons of the year, and the flowers in which the Japanese delight at that particular time. But the Japanese artist with his marvellous adaptability makes use of anything that he considers of sufficient interest, and which comes readily to hand, such as umbrellas, the labels of packing-cases, the letters of the English alphabet, brooms, cobwebs, etc., the great idea being that there should be no design which does not convey an idea. He endeavours adequately to represent his subject, coupled with as many poetical and varied hints and suggestions as he finds possible; so that those who in after years look at his work may feel that, though dead, he still speaks and instructs us by his works.

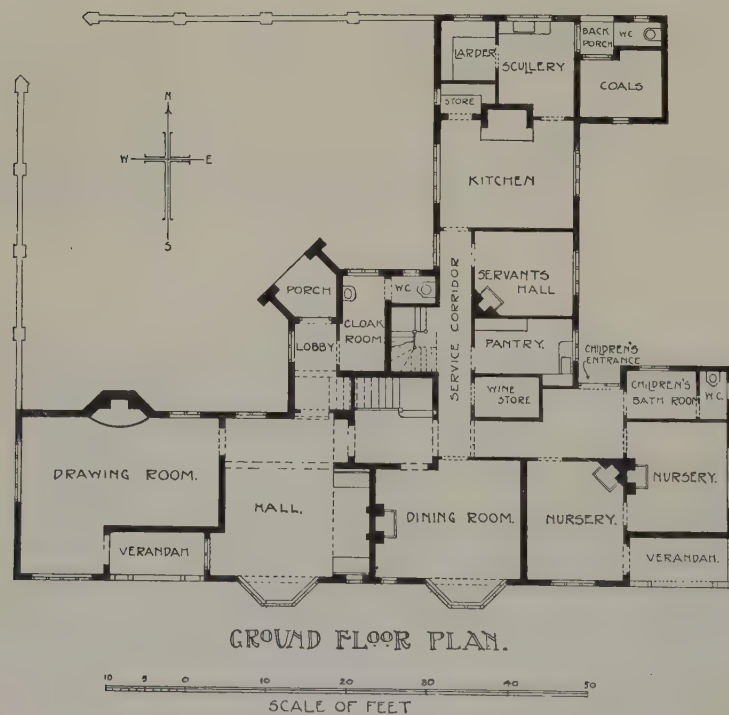
The serious study of Japanese art should be approached with the reverence we all have for the great masters of painting, for it serves to prove the universality of true art, which can indeed brighten and cheer both the prince and the peasant, whether of the East or the West, provided they have had the education to comprehend what the artist had to say.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

IN the houses illustrated this month various conditions as to site and accommodation had to be taken account of by the respective architects. In that designed by Mr. G. Lister Sutcliffe at Cowden in Kent, eight good bedrooms and a dressing-room were required on the first floor, and this led to the placing of the nurseries on the ground floor. They are planned at the sunny south-east corner of the house in such a way that they can eventually, should circumstances require, be converted into a morning-room and library or den. As will be seen from the plan, all the principal rooms on both floors have a sunny aspect. The external treatment of this house is a simple but picturesque combination of red brick, rough-cast, and timbering, some of the gables being weather-boarded. The large windows seen in the perspective view over the flat roof of the porch, lobby, and cloak-room, are those of the two staircases.

"The Moorings" is a house at Sunningdale in Berkshire, designed by Mr. T. E. Collcutt, architect, of Bloomsbury, London (partner with Mr. Stanley Hamp). The house has a south aspect, looking into a broad terrace beyond which the ground slopes gently away. On the north side it is well protected by pine woods. The materials used in construction are Chilmark stone with half-timbering of oak, plaster, and stone slating for the roofs. The flooring of the principal rooms is of oak. The accommodation on the ground floor is shown by the plan. The first floor contains a writing room, nurseries, six bedrooms, two dressing rooms, lavatories; and in the attic story are four bedrooms for the domestics.

The cottage at Overton, Cheshire, has been designed by Messrs. Fair & Myer, of London, with due regard to the traditions of the district. Externally, the base is in sandstone, graduating from buff to red, and set with wide joints; the wood-work is very coarsely tarred, and the plaster-work

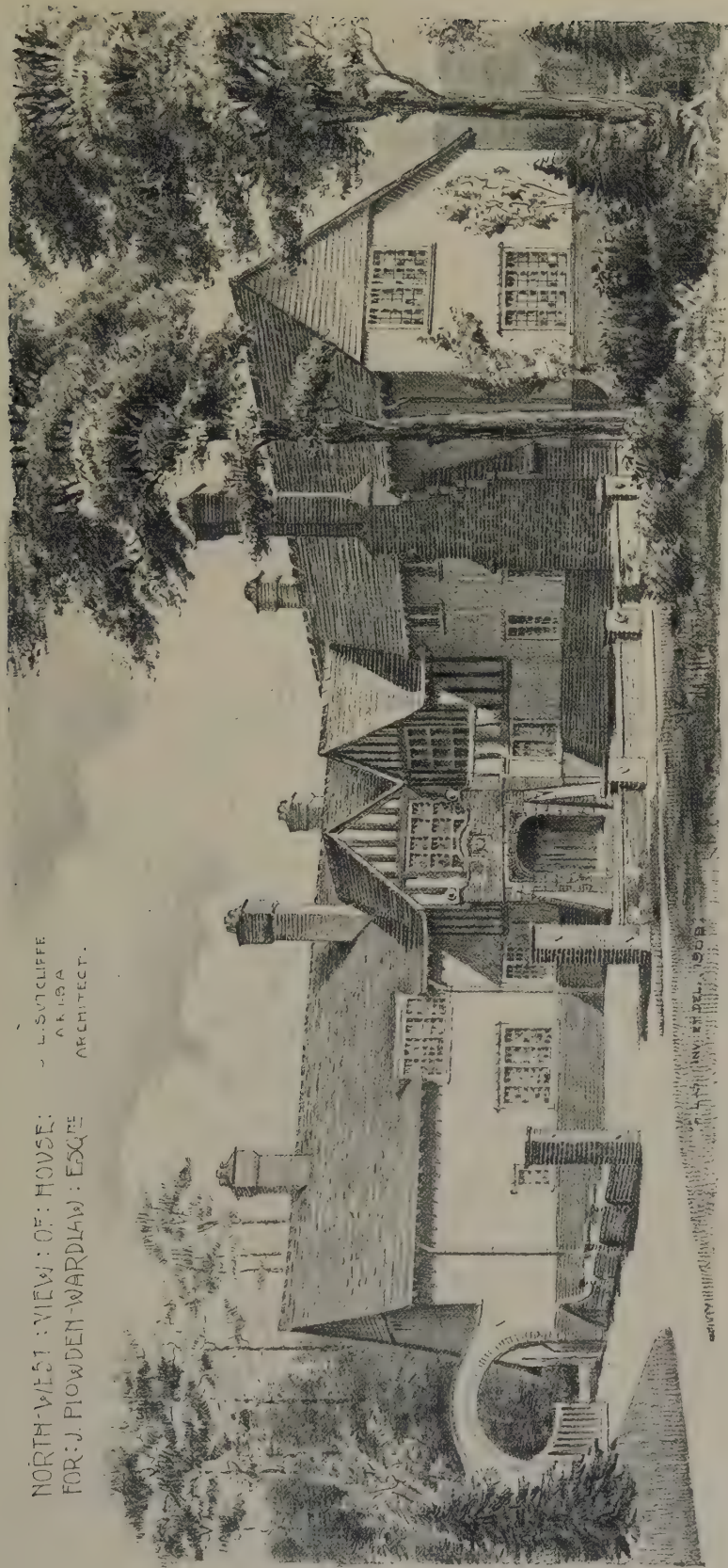


PLAN OF HOUSE AT COWDEN, KENT

G. L. SUTCLIFFE, ARCHITECT

NORTH-WEST VIEW: OF: HOUSE:
FOR: J. FLOWDEN-WARDLAW: ESQ:RE

G. L. SUTCLIFFE
ARCHT.
ARCHT.

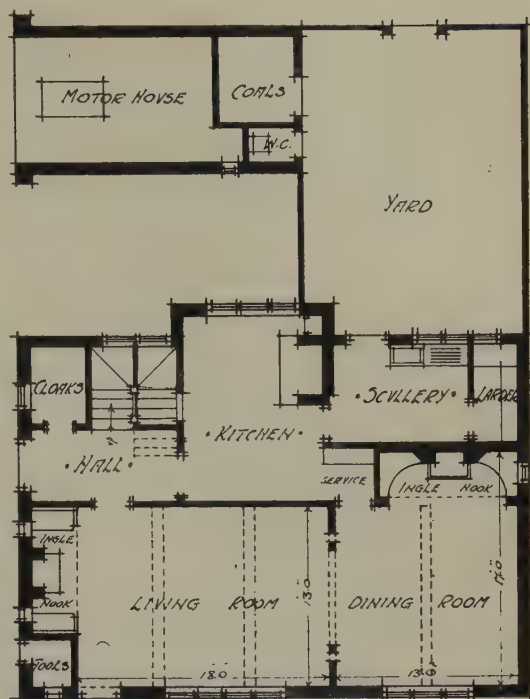


HOUSE AT COWDEN, KENT
G. L. SUTCLIFFE, ARCHITECT

Recent Designs in Domestic Architecture

finished white. The roof is covered with old stone flags and ridges. The eaves, gutters, and down spouts are in wood with wood brackets. The plan is compact and well arranged, the kitchen being conveniently placed, both for the front-door and dining-room. There is a large living-room with folding-doors opening into the dining-room, so that the two rooms may be thrown into one should occasion require. On the upper floor are four bedrooms and lavatory accommodation. Internally, the rooms have beamed ceilings and batten doors with wrought-iron fittings. The inglenook and fireplaces are finished in bricks and Dutch tiles, the inglenook having a dog-grate. All the walls are finished with sanded surface, and coloured buff. The garden has been designed by the architects, and the present trees carefully preserved, all the steps, terrace, etc., being carried out in old materials.

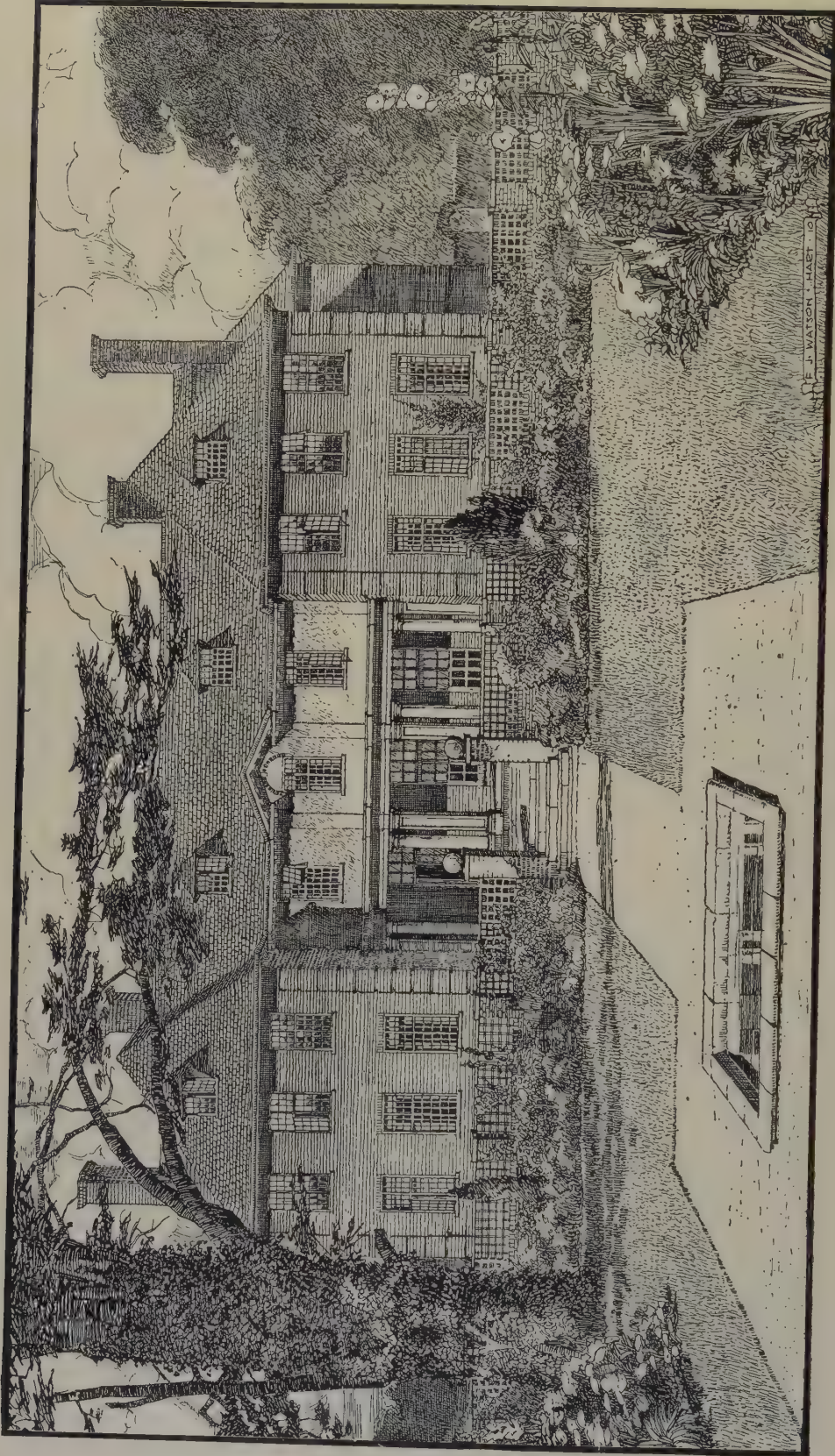
The site of the house at Wantage, also designed by Messrs. Fair & Myer, is some two miles from



COTTAGE AT OVERTON, CHESHIRE

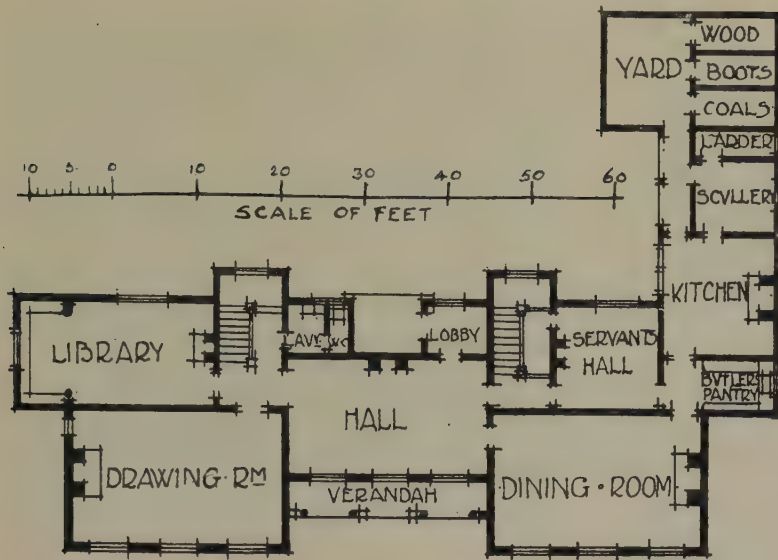
FAIR & MYER, ARCHITECTS

the town, just within a plantation, in which some of the trees have been cut down to allow of erecting the house; while on the garden front side an opening has been cut so as to get a distant view of the surrounding country. Externally, multicoloured hand-made sand stocks with brushed-out joints form the main body of the walls, and a somewhat brighter-toned brick is used for the quoin ends. The centre portion is plastered and finished a broken white. The window-frames are oak, and enclose iron casements and leaded lights. Old tiles are used on the roof. Internally, the house has had many of the interesting details of the late seventeenth century introduced, care being taken that no material of a later date



HOUSE AT WANTAGE, BERKS
FAIR AND MYER, ARCHITECTS

Studio-Talk



PLAN OF HOUSE AT WANTAGE, BERKS

FAIR & MYER, ARCHITECTS

than that imported into England at that time should be used. The hall has simple panelled walls in oak, 7 feet high, with somewhat boldly enriched ceiling. The library is finished in elm with permanent book-cases, and the general tone of the decoration is an opalescent green. The drawing-room has panelled walls, enriched ceiling and fireplace, all finished white. The dining-room is panelled the full height with English walnut wax polished. The bed-rooms and offices are finished in a plain and serviceable manner, and depend greatly upon the furnishing for effect.

STUDIO-TALK.

(From Our Own Correspondents).

LONDON.—The selection of Mr. Frank Short, A.R.A., as President of the Royal Society of Painter-Etchers, in succession to the late Sir Francis Seymour Haden, was formally approved by His Majesty King George V. last month. Mr. Short was born in June, 1857, and, as mentioned by Mr. Salaman in his article this month, the profession he first adopted was that of a civil engineer, with which he continued to be associated, nominally at all events, until 1904, when he resigned his membership of the Institute of Civil Engineers. Mr. Short joined the Painter-Etchers in 1885; and in 1906, with the election of himself and Mr. Strang as Associates of the Royal Academy, the recognition of engravers as a specific class was revived after being obsolete for half a century.

The further illustrations we now give of works shown in the recent exhibition at South Kensington in connection with the National Competition of Schools of Art do not call for particular comment, all these contributions to the exhibition having been referred to in the article we published last month.

The death of Mr. Holman Hunt, which occurred at the beginning of last month, has removed from our midst the last surviving member of the famous triumvirate that founded the pre-Raphaelite

Brotherhood. He has thus outlived his colleagues, Gabriel Rossetti and Millais, by twenty-eight and fourteen years respectively. Mr. Holman Hunt, who was born in 1827, and studied art at the Royal Academy schools, first came before the public in 1846 at the Royal Academy Exhibition. He has left behind him in a two-volume work, published five years ago, an extremely interesting account of



DESIGN FOR BOOK DECORATION
BY MABEL A. GOODWIN (BOURNEMOUTH)
(National Competition of Schools of Art, 1910)

Studio-Talk

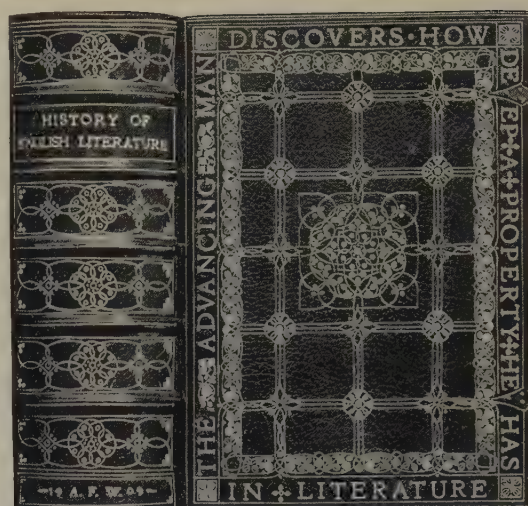
the P. R. B. and the movement which the brotherhood initiated. The line he chose for himself was that of pictorially interpreting Christianity, and whatever else may be said of his achievements, it cannot be denied that in the pursuit of this lofty aim, which he steadfastly prosecuted throughout his later career, he was animated by sincere conviction and a profound faith in the religion he sought to interpret. He was a member of the Order of



TILES FOR A WALL FOUNTAIN
DESIGNED BY A. E. BARLOW (LEVENSHULME)
(*National Competition, 1910*)

Merit and a D.C.L. of Oxford. An excellent portrait of the distinguished artist, by Mr. Harold Speed, was exhibited at the International Society's exhibition this year, and a reproduction of it was given in our June Number.

Though the chief function of the Scottish Modern Arts Association is to acquire for public collections representative works of art by Scottish painters and sculptors, its constitution expressly admits of the acquisition of works by artists other than Scottish. The third annual report which the Association has recently issued notes the acquisition by gift (from Sir Hugh Lane) of *The*



LEATHER BOOKBINDING
BY ARTHUR F. WRIGHT (CAMBERWELL)
(*National Competition, 1910*)

Derelict, an oil painting by Nathaniel Hone, an Irish artist; and since the report was distributed the Association has purchased a painting by another Irish artist. This is Mr. Orpen's *A Bloomsbury Family*, which our readers may remember seeing in *THE STUDIO* a couple of years ago as an illustration to an article on the New English Art Club's Spring Exhibition of 1908.



DESIGN FOR STENCILLED HANGING
BY TENGAI NAO ONUMA (MANCHESTER)
(*National Competition, 1910*)

Studio-Talk



LUSTRED AND SGRAFFITO TILES FOR A NURSERY OVERMANTEL
(*National Competition, 1910*)

BY C. E. CUNDALL (LEVENSHULME)

Some of them, too, may have recognised in the profile of the *paterfamilias* leisurely seated in a *bergère* chair by the side of a white spread breakfast table, around which are gathered the juvenile members of the family, the features of Mr. William Nicholson, the distinguished painter, whose work is constantly to be seen at the New English Exhibitions, though he is not a member of the Club. This portrait group is so *intime*, and there is so much that is delightfully quaint in it, that we are glad it has been secured for the public.

An exhibition which attracted much attention during the off season was that held at the Baillie Gallery, where a very interesting collection of Chinese paintings was brought together, so that what with the remarkable display of Chinese and Japanese paintings provided by the Trustees of the British Museum in the Print and Drawing Gallery, and the collection of works in the Japanese section at the Japan-British Exhibition at Shepherd's Bush, a unique opportunity was afforded for studying the art of the Far East at first hand. At the Baillie Gallery the most notable paintings shown were those belonging to the Sung dynasty (960—1280 A.D.) and the Ming dynasty (1368—1644). The latter period is often referred to as the age of decadence in Chinese painting, but among the works attributed to this period there are many, to judge by the examples shown both at the British Museum and at the Baillie Gallery,

which, so far from showing any signs of decadence, are in fact unequalled by the productions of any period.

A study of the annual exhibition of the Royal Photographic Society, recently held at the Old Water Colour Society's Gallery, showed that there is at present much dissipation of effort in vain competition with effects natural only to other mediums. It can never be sufficiently emphasised that success cannot be found along the line of "faking" as the substitute for the missing element of "touch," and that it can only be achieved along the lines of the one quality that all the arts have in common—namely, "selection." Selection counts in photography as much as it counts in



HAND BAG

BY GEORGE HORTON (WALSALL)
(*National Competition, 1910*)

Studio-Talk



BOOK ILLUSTRATION

BY W. R. E. GOODRICH (SHEFFIELD)
(*National Competition, 1910*)

painting; but it must be the selection of a photographer and not of a painter—that is, it must be selection of the truth to be interpreted with strict regard to the means in hand. Now, primarily the concern of photography—as in the case of every medium—must be with truth of a character better interpreted by it than by any other medium; and it is in the beauty that pertains to such interpretation that the true rôle of photography will be found. In the exhibition under notice there was evidence that the clear and precise qualities which belong to photographic statement are held in insufficient esteem, especially in the case of the portrait prints, in which the ineffectual rivalry with the painter-vision was often carried to an unpleasant point. The exhibition contained, however, many prints of great interest, among which we noted especially Mrs. G. H. Barton's *The Soul of the Rose*; Dr. Ernest G. Boon's *The Black Kitten*; *The Ravages of Time*, by E. Masmann; *Hotel de Ville—Cloches*,

and *Portrait-arrangement in Grey*, by C. David Kay; *Rhododendrons*, by John M. Whitehead; *Penelope Jackson*, by George Porter Higgins; *Night on the Seine*, by Oscar Hardee; *Slumber*, by Mrs. Jeanne E. Bennett; and *Ottertton*, by Miss Agnes B. Warburg.

Apropos of Mr. Hind's recent article in THE STUDIO on "American Paintings in Germany," Mr. Edward Ertz writes us from Kingsbridge, Devon, as follows:—

"In referring to the American artist, William Morris Hunt, Mr. Hind

does not mention that Hunt was a pupil of the celebrated French painter and teacher, Thomas Couture, who caused such a *furor* in Paris during the early sixties. I consider this important on account of Couture's influence generally, and especially on Hunt, J. F. Millet, Manet, Puvis de Chavannes, and Frederic Leighton who were all pupils of the same master. Couture at that time was strongly opposed to the official methods of teaching and painting as practised by Delaroche,



BOOK ILLUSTRATION

BY W. R. E. GOODRICH (SHEFFIELD)
(*National Competition, 1910*)

Studio-Talk

and the productions of this artist and of the Court painters, with Winterhalter as the favourite, made him savage. He revolutionised the above methods to such an extent that street fights between his pupils and the students of the Beaux Arts occasionally took place when the followers of the two camps met. This artist is more or less forgotten now, but his teaching prevails, as it was he who sent the ball rolling towards individual expression—witness the works of some of his pupils mentioned above. In his writings he insisted that the artist should be true to himself and follow his own instincts; that he should be natural, seek for truth, and refer to nature for everything. Impressionists also owe much to Couture's teaching. He explained the necessity of handling colour as purely as possible, and exposed the danger of too much mixing of pigment pictorially and chemically. 'Use your colours pure whenever possible. If you must mix, never mix more than three, and then only in such a way that the three distinct colours can be seen separately in the mixed tint if closely examined. Mix them as you would twist three coloured threads together.' Hunt repeated this in his 'Talks on Art,' and also mentioned that he never knew how beautifully an ear could be painted until he saw Couture do it. That Manet was true to himself and followed his master's advice is proved by his productions. And if we examine these works closely we see the simple direct method of Thomas Couture, whose influence—especially through his books and the teaching of William Morris Hunt—was very great in America."

The recent sales in the British Fine Art Section of the Japan-British Exhibition include works by Sir

Francis Powell, Messrs. Arthur Hopkins, R.W.S., Alfred W. Rich, W. L. Wyllie, R.A., Francis S. Walker, R.H.A., R.E., Joseph Pennell, W. Logsdail, A. Bertram Pegram, and Miss Minna Bolingbroke; also etchings by Sir Alfred East, A.R.A., and the late Sir Francis Seymour Haden, P.R.E.

DUBLIN.—The appointment of Mr. Dermot O'Brien as President of the Royal Hibernian Academy in the room of the late Sir Thomas Drew is a most popular one in Ireland—using the adjective in its best sense. The new President, who has done good work in landscape and portraiture and is the author of some admirable figure compositions in the classical manner, was associated with Sir Hugh Lane in the initiation of the Dublin Modern Art Gallery. He is full of zeal on behalf of all progressive movements for the furtherance



"THE REVEL"

BY DERMOT O'BRIEN, P.R.H.A.



"THE CHILDHOOD OF BACCHUS"

BY DERMOD O'BRIEN, P.R.H.A.

of art in Ireland, and under his guidance the academy ought to gain in prestige and efficiency. The special quality of Mr. O'Brien's work lies in its extreme sincerity, and in the feeling for form and balance which it displays. He has painted Irish landscape with an acute perception of its beauty, and yet with a complete absence of sentimentality and that love of rhetorical expression so dear to some Irish painters.

The United Arts Club, which was formed in Dublin some three years ago to provide a common centre of intercourse for persons interested in the arts, has grown from small beginnings to be an important factor in the intellectual and artistic life of the Irish capital. A number of small exhibitions of members' work have been held in the studio of the club during the past year, amongst the exhibitors being Mr. D. O'Brien, Miss C. Marsh, Mr. G. Wakeman, Count Markievicz, Mr. J. Carré, Miss H. Colvill, Miss Rose Barton, Miss Wharton, Mr. O. Sheppard, and many others. The president of the club is Sir Walter Armstrong,

and its members include many distinguished names in Irish art and letters. E. D.

In conjunction with Capt. Nevile Wilkinson, of the Office of Arms, Mr. O'Brien has been busy organizing an important exhibition of the Art of Engraving, which is to be held at the Royal Hibernian Academy from Monday, October 17th, to the end of the month. The exhibition will consist of a loan collection from various sources of examples of line engraving, etching and mezzotint. In order to add to the interest of the exhibition a series of lectures will be delivered at the Royal Dublin Society and elsewhere dealing with the various branches of the art. Among those who have promised their services are Mr. William Strang, A.R.A. (Etching); Mr. Malcolm C. Salaman (Mezzotint, Technical and Historical); Mr. W. G. Strickland (Irish Mezzotint Engravers); and Capt. Wilkinson, who will give a general survey of the art of engraving. If possible, demonstrations of the technique of the different branches of the art will be given in the exhibition rooms.

PARIS.—On very many occasions, in writing of the various salons, I have been compelled to speak with high praise of the work of the painter M. Bernard Boutet de Monvel. This artist is indeed the one of those of his generation from whom we expect most. The portrait which he painted of himself standing in a field with his two greyhounds is one of the finest men's portraits painted during the last few years, for the work is instinct with a strong personality and very original talent (see THE STUDIO, June, 1908, p. 66). But in the case of this artist we have besides the painter also a draughtsman and etcher of no less remarkable ability.

Bernard Boutet de Monvel has been since his earliest *début* passionately fond of etching, and to-day certain of his proofs are most scarce owing to the avidity with which they have been snapped up by collectors. Sometimes in his etchings Boutet de Monvel depicts scenes of contemporary life, but more particularly he loves to reconstruct and make live again the times of



"LE DANDY" (ETCHING IN COLOURS)

BY BERNARD BOUTET DE MONVEL

the Restoration and of Louis Philippe. The artist seems to have such wide knowledge of this period that one is tempted to fancy he must have lived in the scenes which he depicts with



"LA TOILETTE" (ETCHING IN COLOURS)

BY BERNARD BOUTET DE MONVEL



"LE RENDEZ-VOUS" (ETCHING IN COLOURS)

BY BERNARD BOUTET DE MONVEL

always so much character and humour. He is *par excellence* the painter of the Dandy, of his modish ways, of his elegance, to such an extent that one can imagine him as having been the friend of Brummel, Lord Seymour, Eugène Sue, of Count d'Orsay or of Barbey d'Aurevilly. The life of Beau Brummel has always had particular fascination for him, and when M. Roger Boutet de Monvel wrote his book upon Brummel, Bernard Boutet de Monvel executed for him some exceedingly fine plates such as the one which we here reproduce. The artist has also done for the various

papers some drawings, smart, funny, light and graceful, in which one sees Gallic wit coloured with a delightful note of English humour.

H. F.

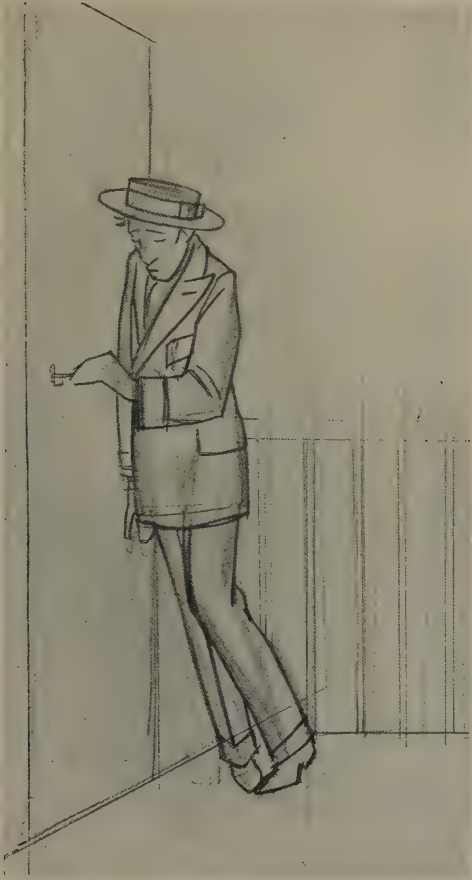
BRUSSELS.—This year is the first occasion upon which a special section in an International Exhibition has been devoted to the art of the medal, and much praise is due to M. de Witte and to the Vicomte de Jonghe for having organised the section at the Palais du Cinquantenaire dealing with this subject, and which has all through the summer enjoyed such lively success. It is not my province here to speak of the very interesting display of medals from



DRAWING

BY BERNARD BOUTET DE MONVEL

Studio-Talk



DRAWING BY BERNARD BOUTET DE MONVEL

Germany, Belgium, Denmark or Spain; I may only say a few words concerning the collection got together by France. The organisation of this exhibit was entrusted to M. Mazerolle, the keeper of the records at the Mint, who is one of the best authorities upon the evolution of the medal in France. Thanks to this gentleman's influence and his efforts, all, or almost all, of the French *médailleurs* responded to this appeal by the French Government, and now the most notable productions of recent years may be seen grouped together in a charming hall decorated with a frieze by Dufrène.

Roty, who is the acknowledged master of the art of engraving medals, shows three cases forming a very representative exhibit of his work. Among the deceased artists there is represented Ponscarme, the great innovator, Chaplain, Alexandre Charpentier, and Daniel-Dupuy. Besides this work there are excellent examples by Vernon, Degeorge, Yencesse, Mme. Mérignac, Theunissen, Patey, Legastelois, Loiseau-Bailly, Doctor Paul Richer Vernier,

Dautel, Mlle. Granger, and that fine artist, J. M. Cazin.

H. F.

At the International Art Exhibition organised in connection with the Universal Exhibition, to which reference has already been made, the lack of any central scheme of organisation diminishes to a great extent the interest which the comparison of the different contemporary schools would have afforded. Besides the Belgian school, those of France, Italy, Holland and Spain are represented in a fairly complete manner. On the other hand, it is not possible to judge of the artistic tendencies of



MEDAL: PROFESSOR POZZI

BY J. CHAPLAIN



MEDAL: PRESIDENT ELIOT OF HARVARD

BY L. DESCHAMPS

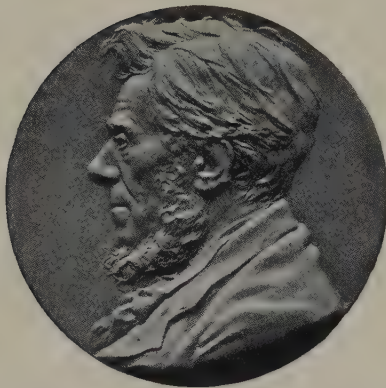
Studio-Talk

Great Britain, of Russia, or of the countries of Scandinavia from the collections of works—many of which are certainly very remarkable—which the artists of those lands have contributed. The Belgian Salon of 1910 ought to have shown us a synthesis of our artists' different manners and styles, comprehending and explaining their beauty. Instead of this it is nothing more than an ordinary salon, rather badly organised, extremely badly housed, and, what is even worse, encumbered with a quantity of second-rate work. All the same it does not the less vividly reveal the

and Matthieu. The work of MM. Oleffe and Jefferys, two young artists, has achieved considerable success. Among the portraits one must mention the work of E. Wauters, Devriend, Frederic Wollès, Cluysenaar, De la Hoesse, Van Holder and Artot; and among the figure painters Gouweloos, Michel, Thomas, Middeleer (whose curious painting, *La Procession des Aveugles à Bruges*, is very badly hung), and G. M. Stevens, whose picture was recently acquired for the Musée de Bruxelles. Among the painters of still life I must mention A. Verhaeren, Mdlle. A. Ronner, Ensor, Van Zevenberghe, and Morren.



PORTRAIT MEDAL
BY VERNIER



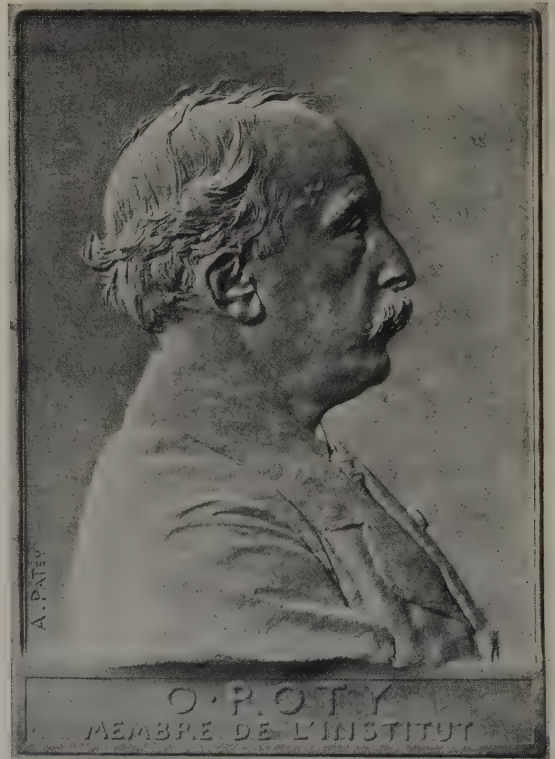
PORTRAIT MODEL BY A. PATEY

worth of the school of painting in our country, and if, in the imagination, one makes some necessary eliminations and judiciously replaces them by certain choice works, one gets from the *ensemble* an excellent idea of Belgian art.

The most attractive picture in this Belgian collection is the large winter landscape by A. J. Heymans, whose dignified talent dominates the Belgian school of landscape painting. Camille Lemonnier has called him "l'évocatour solennel et attendri des matins du monde." There are also important landscapes by E. Claus, A. Baertsoen, R. and J. Wytman, by F. Courtens, V. Gilsoul

In a special room are placed all the large paintings, all those destined for mural decoration, and here one finds work by Ciamberlani, Delville, Montald, Langaskens, Motte and Mertens. I must also mention the contributions from the principal members of the Société royale des Aquarellistes and of the Cercle de l'Estampe, H. Cassiers, Fernand Khnopff, A. Danse, H. Meunier, Marcette, Delaunois, Baseleer, Hagemans, Rassenfosse, Lenain.

Among the sculpture should be noticed a marble



PORTRAIT PLAQUETTE: OSCAR ROTY, SCULPTOR
BY A. PATEY

Studio-Talk

bust, *L'Automne*, by V. Rousseau, full of exquisite sentiment, as indeed is all the delicate work that this master produces. A work of great importance, which attracts attention by its ingenious composition and the ease of its execution, is the monument by J. Lagae, which is to be erected



PORTRAIT BUST OF MME. WILLENS

BY P. DUBOIS



"L'AUTOMNE"

BY V. ROUSSEAU

who exhibits a delightful group full of grace and youth, entitled *La Toilette*. The exhibition remains open till the end of next month.

F. K.

at Buenos Ayres; Ch. Samuel exhibits a monumental group; J. de Lalaing an elegantly designed fountain; T. Vinçotte a torso full of life and energy; H. Wolfers a strikingly attractive group; P. Dubois a charming bust in marble of Madame Willens, which has been acquired for the Musée de Bruxelles, and which must certainly be regarded as one of the finest achievements of this able artist; and lastly, I must not omit to mention a young man, M. d'Haveloose,



"LA PROCESSION DES AVEUGLES"

BY J. MIDDELEER

DRESDEN.—If you are aiming at anything new and especial in art it is necessary for you to join some society or club and persuade them to take up your plans as a body. There is hardly any show for a lone outsider in Germany to-day at the great exhibitions. All the reputations that have been made, for a decade or two now, have been made in this way, and various small (or large) groups have succeeded in pushing themselves into the notice of the public, the single members of which, if left to themselves, would probably not have gained one-half the recognition.

Reflections like these, and in addition the springs of national pride, have led to the formation of the society which goes by the name of "Die Walze." "Walze" is the German for roller, the instrument with which stones and blocks are inked, and which in etching is at least used to lay or re-lay the ground. The "Walze" is a club of Swiss artists, started in 1904 at Munich, which harbours quite a colony of them. In course of time it grew to embrace thirty-five members, among them names of such good repute as Dr. Otto Gampert, Vibert, Welti, Meyer-Basel, Wieland, and others.

The "Walze," after arranging exhibitions in various Swiss towns, displayed the work of their members in succession at Munich, Aix-la-Chapelle, Essen, Frankfort-on-the-Main, Elberfeld, Magdeburg, and Dresden. Besides looking after their own interests the society thereby does some good work; for if any one takes the trouble and risk of arranging a month's or six weeks' exhibition of pure black-and-white work, I call that doing a piece of good work towards the education of the public. The middle-class public, or rather the public with a middle-class purse, will, and must, in course of time become cognisant of the fact that black-and-white art is peculiarly their art. At present it still requires patient enlightening to effect this happy goal; and the continuous arranging of first-class black-and-white shows is the surest kind of enlightenment.

Many of the woodcut artists among the "Walze" people turn their attention to colour-printing. There is a good deal of this being done at Munich, most of it under the more or less acknowledged guidanceship of Neumann. The effect produced is not always satisfactory, and there is a tiring sameness in the quantity of coloured woodcuts that Munich throws upon the market. The diffi-



"EVENING" (SANDPAPER MEZZOTINT AND SOFT GROUND ETCHING)

BY CARL FELBER



POPLARS IN A STORM" (SANDPAPER
MEZZOTINT). BY FRITZ VOELLMY



"THE VETERAN" (TWO BLOCK WOOD-ENGRAVING)
BY MAX BUCHERER

culty lies in getting a proper printing colour which will be absorbed properly by the paper, maintain a true print, and not turn glossy wherever several superprintings have become necessary. Mostly water-colours are used; but really quiet and excellent effects seem to be dependent upon some other vehicle, which artists like Orlik, H. Hahn, Fanto, seem to be using, but which the Munich people—the "Walze" artists among them—do not seem to have found out yet. With their means in hand, the best thing they can do is to compass some well-balanced, tasteful colour harmony; and this certainly distinguishes some of the work of Maria Stiefel, Martha Cunz, and Max Bucherer.

There is a freshness about Helene Dahm's woodcuts which leads one to believe that she merely outlines her composition roughly upon the block and does the body of the work, that is the

real elaboration of her design, upon the block itself while working with the cutting tools, and not with pen and pencil. This same desirable quality of displaying a proper character distinguishes in a still higher degree the wood-cuts of A. Thomann. One seems to follow the working of the knife and enjoys the peculiar characteristics of style so much that it helps one over some of the ruggedness and lack of formal beauty in the designs. Anybody using his tools in so sagacious a way as this is bound to fall into a distinct personal manner, which, after all, leads to the most interesting kind of art. E. Würtenberger's speciality is the presenting of ideal portraits, treated in the manner of broad types—heads like *Beethoven*, *Savonarola*, *Rembrandt*, etc. I do not happen to recollect anybody but R. Bryden in Great Britain who has produced such things, but it is a common practice with us; the greatest living master in that line being Gulbranson, whose idealisations, it is true, incline towards caricature.

Lithography does not seem to be a favourite



"A HERD OF GOATS" (TWO BLOCK WOOD-ENGRAVING)
BY ADOLF THOMANN



"THE VALLEY." FROM AN ETCHING
BY GERTRUD ESCHER



BOOKPLATE (WOOD-CUT FROM FOUR BLOCKS)
BY MARIE STIEFEL

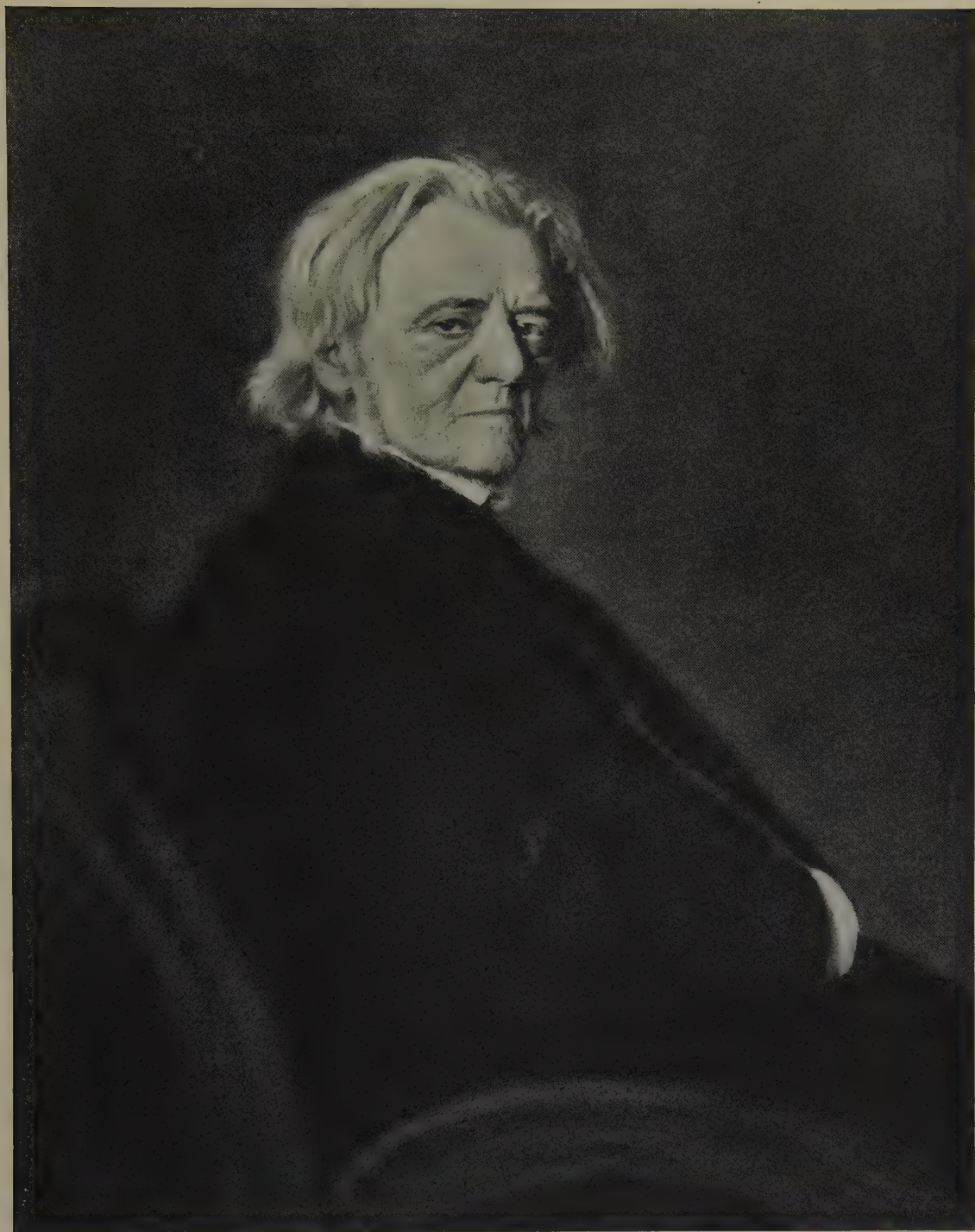
with the members of the "Walze" as yet, and I do not know but what that should not be looked upon as a good sign. On account of the easiness with which it is worked lithography is only too often resorted to by artists who have not a real calling for any printing technique at all. C. Meyer-Basel, well and favourably known as an able etcher, has exhibited several lithographs in colour. But they are mere crayon drawings, tinted *à posteriori*, and the colouring does not really form an intrinsic part of the work. Itschner should, however, be mentioned as a lithographer. His *Glockenbauen*—children playing in the open—is an excellent bit of handling figure subjects decoratively.

The great supports of the etching division among the "Walze" club are Dr. Gampert and Albert Welti. Gampert has been introduced to the readers of THE STUDIO before now, and his forceful, broad "soft ground" landscapes are as fine as ever. Welti is an imaginative artist, but his powers of imagination are literary rather than purely artistic. He is a story-teller

and one of those who deal with longings, wayward creations of the brain, fancies rather than with facts. He makes use of pure line only, and does not abuse it. Yet one feels plainly that his heart goes out to the story he has to tell more than to the care of the manner in which he tells it. Fritz Voellmy, on the other hand, handles his line beautifully, and his work is a pleasure to behold for the mere delight the sane workmanship bestows. The good, even quality of his etchings, viewed from the point of view of style, reminds one of the British work, which is all dependent upon the finest schooling and tradition. C. Felber is a disciple of Gampert, I take it, and one whom the teacher may well be proud of. He has the solid, effective methods of his master, but he is more dramatic. The contrast between light and darkness is heightened to a climax in many of his plates, and nature, in her wildest, most theatrical phases appeals to him most. He is the opposite of such artists as Emil Anner, Helene Dahm, Franz Gelin, Gertrud Escher and their calm, quiet work. They



"OLD WOMAN KNITTING" (ETCHING). BY PROF. JOHN PHILIPP



*(In the Rathaus, Hamburg
See Leipzig Studio Talk)*

PORTRAIT OF DR. GEORG VON
NEUMAYER. FROM THE OIL PAINT-
ING BY PROF. JOHN PHILIPP



"WOODY LANDSCAPE"

BY EDMUND STEPPES

(Copyright, Fritz Hoefle, Augsburg)

make use of pure line, a little wiry and *jejune* at times, but very straightforward and honest. Their austerity and simplicity is, when one takes the trouble to go into it more deeply, very fascinating. It is based upon a desire to eschew tricks and "effects," to win rather than to startle, to build on purity and directness rather than on the wiles and witcheries of latter-day life.

The "Walze" embraces a good deal of talent, of a variegated kind, and it will be interesting to look forward to what it is going to turn out in the future. No one interested in black-and-white art can help wishing it well.

H. W. S.

LEIPZIG.—Prof. John Philipp, of whose work we give two examples, has from the outset of his career as an artist shown a special aptitude for portraiture. When a youth studying in Munich,

he drew a portrait of the Prince Regent, who showed his appreciation by purchasing it. A scholarship enabled him to study at the Academy in Munich, and later on in Paris. He has in recent years painted Rodin's portrait, and among his etched portraits is one of Menzel. His etchings are to be found in various public collections in Germany and Austria. Prof. Philipp was born in 1868.

VIENNA.—There is something very seductive in the landscapes of Edmund Steppes, which met with much success when exhibited at Heller's Art Rooms a short time ago. The artist selects his motives from the low undulating plains, the hills, the trees whose foliage is gently stirred by



"OCULI"

BY P. SZINYEI-MERSE



"ABENDGOLD"

BY EDMUND STEPPES

(Copyright, Fritz Hoefle Augsburg)

the breeze or by the souging of the winds. There is a feeling of rest and repose in his pictures, well exemplified in *Abendgold*, a picture full of charm and fancy, where the slender trees seem to touch the blue heavens and mingle with their hues. Above all, there is depth of thought and earnestness in Steppes' composition, a keen sentiment for the decorative, and a feeling for style, expressed with an intimacy and knowledge born of understanding and love. Nature has breathed her secret to him, has revealed to him things beyond the general ken of mankind, and, moreover, has taught him how to reveal her glories to others in the loveliest and most touching of tones. A. S. L.

BUDAPEST.—Szinyei-Merse (born in 1845) belongs to the generation that laboured in the development of our modern art. He studied at Munich in the Sixties under Piloty, in the company of Leibl, who painted a portrait of him. He was one of

those who surrounded Courbet when the latter appeared at the Munich International Exhibition in 1869 and declaimed against false historical composition, while demanding truth and observation of real life. By observation of French art Szinyei was led to abandon the "brown vision;" his colouring became clearer, and his *genre* studies showed close observation of life. Chance made him a studio-neighbour of Böcklin's, whose influence was added to that of Courbet. By strict study of nature, Szinyei reached the *plein-air* problem, which he solved by his *Picnic*, finished in 1873, thus anticipating Manet. The colour effect and the novelty of the composition excited disapprobation;



"TRINKETS"

BY LOUIS MARK

Studio-Talk

at the Vienna Exhibitions of 1873 and 1884 he went unnoticed, and only began to find appreciation in 1896, when all the young Hungarian artists were disciples of the *plein-air* school; but he found real recognition first at the Munich International Exhibition of 1901. Embittered by neglect, he abandoned his work for a long period, and took to agriculture; only within the last ten or fifteen years has he seriously resumed his work as a painter, especially since his collective exhibition in 1905. The *Oculi* is the work of a hunter who on his many lonely expeditions has not only saturated himself with knowledge of form, but also with deep feeling. Szinyei-Merse is now Director of the Academy of Arts.

B. L.

Among the leaders of modern art in this city, one of the most popular is Lajos Márk; and the reason is not far to seek. Márk painted the portraits of the city's fashionable beauties, and in addition, like László, has put on his canvas subjects of international interest. The public here were fascinated by the elegance of his art, and his luxurious colour-schemes filled them with joy. Márk seems to have made himself the historian of the "exclusive set," that wealthy class whose riches were acquired at the time when Buda Pesth began to expand rapidly. He lived among and painted this little world of plutocrats leading lives of lordly luxury, and it is not to be wondered at that in an atmosphere of this kind, whence little or no sympathy with earnest work was forthcoming, Márk made no effort to give expression to the highest qualities of portrait painting. But if the public idolised him, the art critics gave him the cold shoulder, and his prestige with his fellow-artists suffered in consequence. Owing to this, Márk abstained from sending his works to the exhibitions for quite a number of years.

During his earlier period Márk's work was not confined to por-

traiture. He painted many large canvases, some of which may be described as dithyrambs of sensuousness. They did not represent the breaking out of atavistic impulses, but a peculiar, refined eroticism such as is tolerated by the best society under another name. But these paintings of Márk had no very great success. By-and-by came the change in artistic conceptions; the revolutionary forces of Impressionism, clamouring for light, made a heavy assault on the walls of studios. His subjects savoured too much of "barock" or "Biedermeier," and his studies at this time testify to an effort to accommodate him-



"BREAKFAST"

BY LOUIS MARK



"INTIMACY." FROM THE OIL
PAINTING BY LOUIS MARK

(Copyright: Könyves Kálmán, Budapest)

Studio-Talk

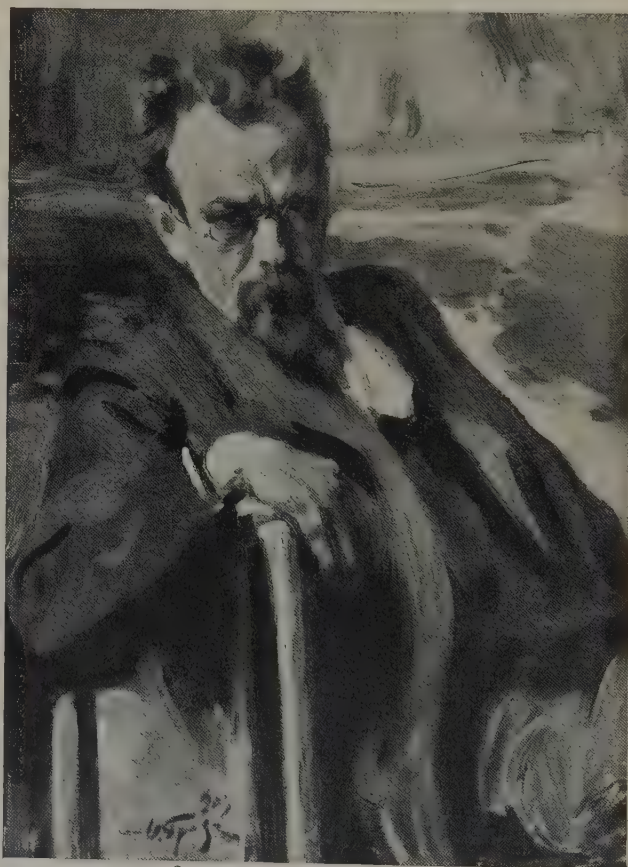
self to the new tendencies. It was a time of earnest thought and experiment. A collective exhibition of his works at the National Salon some two or three years ago showed that during the four years of his abstention from the exhibitions he was patiently working and pondering over the problems of his art; and it showed, too, that in the end Márk's strong individuality asserted itself. Since then he has been making steady and consistent progress.

R. M.

MOSCOW.—The death of Michael Vroubel has robbed Russian art of one of its most brilliant and most original personalities. He was only 54 years of age, but for some years past he had suffered from an incurable complaint which incapacitated him for work. It is proposed to hold a posthumous exhibition of his works this autumn, which will afford an opportunity for making an estimate of his achievements, although one of the most important aspects of his art will not be represented—I mean his monumental paintings, in which the diverse emanations of his genius were perhaps most completely focussed. His *œuvre* comprehends practically every branch of the plastic arts. We have easel pictures of his in various mediums, and large mural paintings with religious as well as secular motives; he was an illustrator and painted theatre decorations; he occupied himself with applied art, and left behind a whole series of sculptural works. And in every one of these directions he achieved much that was beautiful and original, and often great. Joined with a fertile imagination, he possessed an unerring sense of the decoratively effective and an uncommonly fine feeling for colour. In his works are to be found, side by side with purely Russian motives, reminiscences of Classic, Gothic, and Renaissance art, as well as that of the Orient, especially India, but every composition bears unmistakably the impress of a strongly-marked individuality and an entirely subjective *facture*. Vroubel had no disciples in the strict sense of the word, but his art has had a considerable influence on the younger generation of Russian artists. The pre-eminently decorative value of his creations, the romantic strain in his fantasy

—inherited, perhaps, from his Polish ancestors—exercised, in conjunction with his oft-times masterly technique, an invigorating and fruitful influence after a long period during which realistic painting was predominant in Russian art. The ridicule and sarcasm with which Vroubel's works were greeted on their first appearance, gave place by degrees to recognition and frank admiration on the part of all with a genuine love of art. And, in particular, the new romanticists and the decorative painters of the modern Russian school, look up to Michael Vroubel as a master and a pioneer.

Yet a further loss to Russian art has to be recorded this year in the death from heart failure of Sergei Vassilievitch Ivanoff, at the age of forty-six. Unlike Vroubel, however, who had for years ceased his activity as an artist, death overtook Ivanoff when he was at the height of his powers. The deceased artist received his early training at the Ecole des Beaux-Arts in this city, and for the last decade discharged the function of professor in this institution. He belonged to the group of Moscow



PORTRAIT OF S. V. IVAN

BY J. BRAZ



"KONGSSÄTER" THE FOREST RESIDENCE OF THE KING AND QUEEN OF NORWAY
(See *Christiania Studio-Talk* on next page)

KR. BIONG, ARCHITECT

artists forming the "Soyouz," and was in fact one of its most conspicuous members.

Possessed of a genuine gift for pictorial expression, in the display of which he employed the brush almost exclusively, only rarely resorting to graphic media, Ivanoff was before all else a *genrist* and derived his motives almost entirely from the life of the Russian people, always, whether portraying the present or the past, succeeding in discovering the characteristic note, the traits that are typical. The works belonging to the first half of his career as an artist reflect the *milieu* of the Russian peasant of to-day in all his poverty and misery. Ivanoff here found a new field not yet explored by other Russian artists—the emigrant world with its families of land-tillers driven from their homes through lack of land and forced to wander for hundreds of leagues to distant Siberia and there form themselves into new colonies on a virgin soil. In a series of studies and pictures the artist has portrayed these emigrant figures in the midst of the treeless steppe with the glare of the sun full upon them, and apart from the shrewd characterization which these pictures reveal, their *plein-air* qualities have given them an enduring place in the history of Russian

impressionism. Nor, in spite of his undeniable predilection for social motives, does the artist at any time sink to the mere chronicler; light, colour and form are with him never simply a background for a touching anecdote. In later years some dramatic episodes in connection with labour troubles engaged him, but in general he turned more and more to historic *genre*. The picturesque architecture and the gay costumes of Russia furnished the painter with a fund of material that was naturally more congenial to his temperament. Yet Ivanoff never confined himself to a merely external reconstruction of the past seen through the rose-coloured spectacles of the "good old times." On the contrary, a sarcastic light is often shed upon the Russian nature, the Russian "soul," and the barbaric elements in it are pointedly emphasized.

Readers of this magazine may recall some paintings by Ivanoff which have, in recent years, been reproduced in its pages—such as *A Sixteenth Century Russian Military Expedition* (vol. xxxi., p. 217); *Mashanitsa* (xxxv., 116), and *The Arrival of the Boyar* (xlvi., 327). These works tell the spectator more of old Russia than many pages of descriptive narrative. The portrait of Ivanoff, reproduced opposite, was painted by his colleague,



STAIRCASE AND HALL OF "KONGSSÄTER"
KR. BIONG, ARCHITECT

J. Braz, in 1903, and is an eloquent rendering of the deceased painter's thoughtful head, with its habitually austere expression. P. E.

CHRISTIANIA.—When the Norwegian nation desired to give their loyalty to their new King and Queen a tangible shape, a forest home for their Majesties in the ancient Norwegian style was fitly and happily chosen, and the idea has now been consummated in the ablest and most satisfactory manner. The oldest and most striking examples of the national timber architecture of Norway are found amongst the famous "stave" churches; for domestic purposes it has undergone various modifications during the ages, still, however, retaining its own quaintly picturesque aspect. In his design for the royal villa, M. Kr. Biong, the successful architect amongst a large number of competing colleagues, has somewhat tempered the severity of the old Northern block-house, although its more essential characteristics will be found both within and without. Timber is a much better material for houses than most people will give it credit for, only it has to be used with due understanding. "Kongssäter" will rank very high amongst the world's timbered residences.

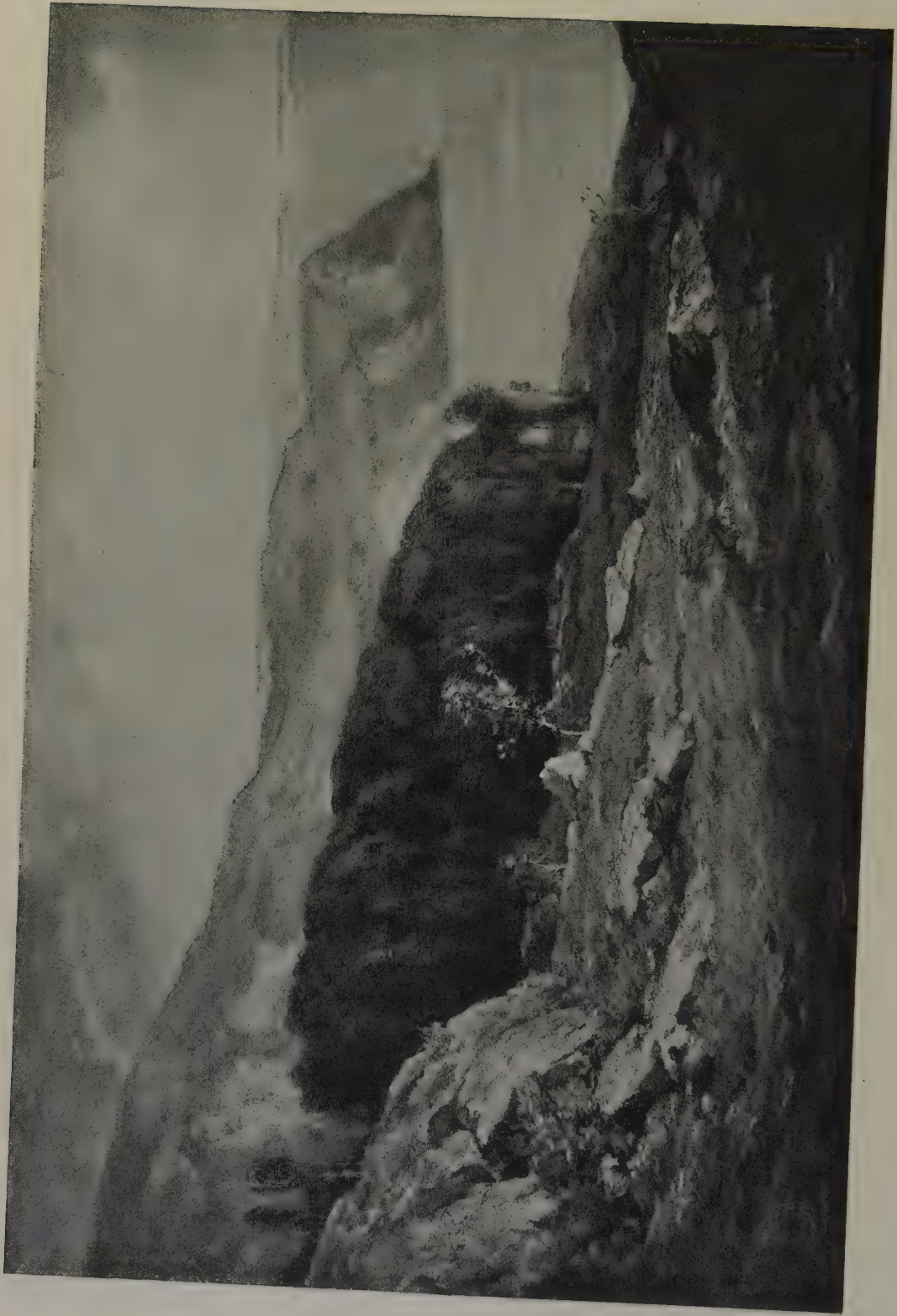
There is a restful harmony over the different interiors, as may be divined from the illustrations here given. The ceilings and the walls are kept in deep, warm tones, with a view to their being principally used during the winter, when the glorious environs are still more glorious than during the summer, and when both the King and Queen and Prince Olav enjoy to the full the delights and invigorating sports of a Northern winter. Within, the wood has been treated with a stain which everywhere allows the structure of the timber to assert itself, and the walls will, to a great extent, be covered with woven hangings, the *motifs* of which are derived from old Norse sagas and fairy tales, and which the flickering fire from the "peise" (the open fire-place) will endow with additional fantastic weirdness. The style of "Kongssäter," in spite of its simplicity, allows of ample scope for artistic imagination in decorative details, and in this respect, too, the problem has been solved with well-balanced ingenuity—in posts, ceilings, and mouldings—both as regards carving and colour. Hammered copper has also been used with admirable effect in several places. A plan of the house was published in *THE STUDIO*, with a perspective view, at the time of the competition (see Vol. xlii., p. 74). G. B.



MAIN ENTRANCE OF "KONGSSÄTER"
KR. BIONG, ARCHITECT



TWO INTERIORS OF "KONGSSATER," THE FOREST HOME OF THE KING AND QUEEN OF NORWAY; (ABOVE) THE QUEEN'S SALON; (BELOW) THE "PEISESTUE." KR. BLONG, ARCHITECT



"THE UNDERCLIFF, ISLE OF WIGHT"
BY FREDERICK BALLARD WILLIAMS



"SUMMER"

BY FREDERICK BALLARD WILLIAMS

NEW YORK.—In one of the smaller galleries in New York, last season, an exhibition of paintings was held concerning which there was more than the usual divergence of opinion. To some persons these paintings harked only of tradition, while to others they opened new vistas. They were the work of Frederick Ballard Williams, an American painter born in 1871 and educated almost exclusively in the United States.

Mr. Williams received his first instruction in art at the Cooper Union in New York, where he attended the night classes. Then, for a time, he studied under John Ward Stimson, and finally he was enrolled at the National Academy of Design as a student. Of recent years he has made several trips abroad, visiting the great galleries and sketching in the open, but that is all, and though the quality of his work shows steady advancement his style has varied little. This fact is notable, inasmuch as Mr. Williams's landscapes and figure paintings are distinctly reminiscent of the old school. There is no doubt that he has been consciously influenced by the works of Turner, Richard Wilson and Constable, as well as by those of some of the French painters,

but his pictures are modern in feeling and give evidence, not of blind following, but of independent conviction.

Mr. Williams believes that beauty is one of the fundamentals of art, and that art should be given precedence over nature, and it is just here that his view-point differs from that of many of his fellow painters. In America, more than elsewhere, the value of beauty has been discounted—strength, vigour, truth, being first demanded by those who have dealt with, and are still to an extent dealing with, stubborn facts—men and women who have passed from the extreme of wresting a living from nature to that of possessing without effort great wealth. This condition, therefore, is not strange, nor to be interpreted as a token of temperamental paucity. The trouble has been that few have realised that the truest truth is that which arrives nearest to perfection. This, and this only, will give permanence to art.

Mr. Williams's paintings have decorative quality: they appeal to the eye and the æsthetic sense, they possess rhythm of line, harmony of colour, structural strength. As a rule they are "arrangements" conceived first in colour and painted in the studio

Art School Notes

after exhaustive study. But this is not to say that they lack veracity, for the fact is that Mr. Williams's landscapes create upon the mind of the observer the same impression as would the same aspect in nature. They convey accurately not only what the painter has seen, but felt—light, colour, form and emotion. His brushwork is free, his productions in effect spontaneous. Into many of his pictures figures of women are introduced, indicative of the relation of nature to humanity; but they have, it would seem, no other mission than to decorate the earth, and this they do, lending a touch of vital interest and suggesting the effulgent joyousness of life itself.

That this painter is not without honour in his own country is testified by the fact that his pictures are included in the permanent collections of many of the leading museums, and have been purchased by several of the more astute American collectors.

L. M.

ART SCHOOL NOTES.

LONDON.—Mr. George Clausen, R.A., in his interesting criticism of the work by members of the St. Martin's Sketch Club, did not confine his remarks entirely to the drawings and paintings arranged on the walls of the life-room of the school in Castle Street. Occasionally, to illustrate or enforce a point, he referred to pictures in current exhibitions or explained how in practice this or that contemporary painter dealt with some technical problem. Prizes were offered by the club for the best groups of sketches irrespective of subjects, and after a careful examination Mr. Clausen gave first prizes (equal) to Mr. William P. Robins and Mr. F. A. Bishop, and second prizes (equal) to Mr. C. H. Lomax and Mr. A. G. Petherbridge.

In his comments on the prize works Mr. Clausen praised the dramatic insight shown by Mr. Bishop in the arrangement of his figure compositions, and the harmony of composition and feeling for design of the landscapes of Mr. Robins. He felt that Mr. Petherbridge's landscape was occasionally too literal, but nevertheless praised highly some of the sketches by this student. The accomplishment of the clever and varied studies of Mr. Lomax was duly appreciated, but the critic thought that with all their ability they somehow seemed to lack direct connection with nature. "I have no imagination," declared Mr. Clausen, "and I can't

feel very strongly about a thing unless I have seen it in nature or feel that I might have seen it."

Mr. Clausen then passed to a general review of the exhibition, which was followed with intense interest by an audience that included most of the authors of the sketches. Pointing to a hard and tight but obviously sincere, study of a barn and trees, he said that the student by whom it was painted had given a dogged and uncompromising rendering of his subject, and that was a good way to work. Most of the pictures in our exhibitions are full of clever evasions, said Mr. Clausen, who singled out among the exceptions the paintings of Mr. William Strang. Some people found fault with them on the ground of ugliness, but there is no evasion in them. The artist has put down all just as he sees it, and work done in that spirit will go much farther than work in which attempts are made to make things pleasing. Criticising another oil landscape in which the patches of sky had been painted in among the masses of the foliage of the trees, Mr. Clausen said that such painters as Mr. Mark Fisher and Mr. Aumonier got the sky covered in first and then began at the bottom of a tree and drew it from the base right up. Each branch should in a similar fashion be begun and drawn out from the stem. Students should not make sketches of landscape with a view to copying them literally when painting a picture indoors. The real use of a sketch was to remind the artist of some incident or effect—to recall it to his memory. In this connection Mr. Clausen mentioned that Mr. Hughes-Stanton never works directly on his picture on the spot, but makes innumerable sketches, and then when he feels that he has learnt his subject proceeds to paint it.

Mr. Clausen noted the presence on the walls of certain studies that reminded him of the newest school of French Impressionism—a school that he confessed he did not understand. He had been shewn a picture by one of this school of a tree with cobalt trunk and branches and all the leaves like commas of different colours. He asked why it was painted thus, and the artist told him that his aim had been not to render the tree but its spirit! In concluding his criticisms, Mr. Clausen impressed upon the students that the only reason for painting is that the artist feels that there is something beautiful that he wants to express. Unless that is felt there is no need for anyone to add to the thousands of pictures already existing.

W. T. W.

Reviews and Notices

REVIEWS AND NOTICES.

A History of Japanese Colour Prints. By W. VON SEIDLITZ. (London: W. Heinemann.) Price 25s. net.—Collectors and lovers of Japanese colour prints have no cause to lament the want of information respecting the great masters of the art and the peculiarities of their work. Anderson, Fenollosa, De Goncourt, Bing, Strange, and others, have each contributed something to our knowledge of this fascinating phase of Japanese art. The author of this new work has naturally had the advantage of the experience of his predecessors in the field, and an access to many extensive and choice collections not enjoyed by other writers. The result is a comprehensive work dealing with all the varied phases of the art from the earliest to modern times. The book is illustrated with many pictures, some of which are in colours.

Great Painters of the Nineteenth Century. By LÉONCE BÉNÉDITE. (London: Sir Isaac Pitman & Sons.) 10s. 6d. net.—The colour reproductions which form thirteen out of the 400 odd illustrations to this work are extremely unsatisfactory on the whole and are calculated to bring discredit upon colour-printing, which is capable of giving infinitely better results than those here shown. The black and white reproductions also are not in all cases so good as they might be, but they do not call for so strong a protest as the colour work. However, the outline given by M. Bénédite of the development of art in the Nineteenth Century is clear enough, the matter being written in a biographical and narrative vein, avoiding criticism. The only fault to be found with the work in this respect is that the space given to the various national schools has been very unequally apportioned. The French school occupies more than half the book, the rest being divided between nearly a dozen other nationalities. Recent developments in England come in for scant recognition; Mr. Charles Shannon's work of 1909 is referred to, certainly, but there is no mention of Mr. Wilson Steer, or Mr. W. Rothenstein, to take two painters only, who contemporaneously with Mr. Shannon have each given a definite turn to the character of present day English painting.

British Costume during Nineteen Centuries (Civil and Ecclesiastical). By Mrs. CHAS. H. ASHDOWN. (London: T. C. & E. C. Jack.) 12s. 6d. net.—One of the effects of the recent revival of pageantry has been that of stimulating interest in the costumes worn by past generations, and the literature of the subject, already pretty

extensive, has grown considerably in consequence. Dissatisfaction with much of the existing literature led the author of this new work to undertake a methodical research among the records in the manuscript department of the British Museum, in order to gather precise information regarding the styles in vogue at definite periods. The outcome of this research is the substantial volume before us, in which, by means of several hundred illustrations, the wearing apparel worn by both sexes at successive periods, from the earliest days down to Georgian times, is exhibited in orderly array.

Traditional Methods of Pattern Designing. By ARCHIBALD H. CHRISTIE. (Oxford: The Clarendon Press.) 6s. net.—In this copiously illustrated handbook, intended as an introduction to the study of decorative art, the author has selected a large number of the more common designs, grouping together those which show a more or less close kinship to one another, in order to point out the development of the most important decorative ideas. Thus, after the preliminary chapters on "The Origin of Decoration," "Typical forms of Ornament," and "Classification of Patterns," he deals successively with those designs which embody floral elements, geometrical designs, designs formed of animal *motifs*, band designs, borders and crestings, superposed patterns, counter-changing elements. The treatise is one of considerable importance as bearing on the evolution of decorative art, and in this connection the opening chapter contains some observations of much value.

Messrs. Henry Young & Sons, of Liverpool, are publishing an illustrated and descriptive catalogue of the engraved work of the late Sir Francis Seymour Haden, P.R.E., upon which Dr. Harrington has been engaged for some time past. The volume is illustrated with 250 plates, representing practically the whole of the artist's etched work, and only a very limited edition is being issued.

Mr. Carl W. Hiersemann, of Leipzig, announces the forthcoming publication of an illustrated periodical for the study of the arts and industries, civilisation and ethnology of Eastern countries, under the title of *Orientalisches Archiv*, the object of which will be to give authoritative information about the Near and the Far East, the regions of Mohammedan civilisation in Asia, Africa and Europe, the East Indies, and the spheres of Chinese and Japanese influence, and to promote the knowledge of Eastern thought. Dr. Hugo Grothe, of the Munich Oriental Society, has been entrusted with the editorship of the review.

The Lay Figure

THE LAY FIGURE: ON FINISHING A PICTURE.

"I HAVE just been looking at a set of sketches which a young friend of mine has brought back from the country," said the Plain Man, "and I feel a little bewildered. He says they really represent the places he has seen, but to me they are meaningless daubs."

"As I have not seen your friend's sketches," laughed the Art Critic, "I would not presume to offer any opinion on them. But it is possible, is it not, that they are meaningless only to you? Other people may be able to understand them."

"You mean that I am not educated up to the proper high art pitch," answered the Plain Man. "Perhaps not; but I do not go about the world with my eyes shut, and I do know what things look like. I prefer a picture which reminds me of something I have seen."

"And you have never seen anything like these sketches," broke in the man with the Red Tie. "Well, that does not prove that they are not all right. I daresay that your friend does not look at nature in the same way that you do."

"But surely there is only one way of looking at nature," argued the Plain Man; "and surely it is the duty of an artist to paint what he sees. His work cannot be like nature if he does not."

"Certainly an artist should paint what he sees," replied the Critic, "but it is by no means his duty to paint what *you* see. So far from there being only one way of looking at nature I should say that every really observant person sees her differently."

"Yes, and every observant artist paints her differently," added the Man with the Red Tie. "It is the essence of art that it should allow scope for individuality both of vision and expression."

"I may be a very dull person," sighed the Plain Man, "but still I do want a picture to be intelligible. These sketches are simply daubs and blots, splashes of colour without any shape in them. Of course, being sketches, I did not expect them to be finished, but my friend seemed to be surprised when I said I did not know what they were supposed to represent."

"If they had been finished, as you call it, do you think you would have understood them any better?" enquired the Man with the Red Tie.

"Why, of course!" cried the Plain Man. "A finished picture has all kinds of details in it which help to tell its story and to explain what it is about. You can see what they are meant to be, and you

have not to strain your eyes to discover whether a splotch of colour is intended for a cow in the foreground or a house in the distance."

"Did your friend consider that his paintings were finished, or did he tell you that they were only notes?" asked the Critic.

"Oh, dear me, yes; he thought they were finished," replied the Plain Man. "He declared that they represented fully the impression made upon him by his subject in each case, and he was not a little hurt because I asked him what they would look like when he had really worked them out."

"You seem to have been making yourself unpopular," chuckled the Man with the Red Tie. "I call it very indiscreet of you to ask such questions when you did not know whether your friend was showing you sketches or finished pictures."

"But how can a picture be finished when there is no detail in it at all?" demanded the Plain Man. "My idea of finish is completeness, the putting in of the things which are there in nature. I do not want suggestions that only an artist can understand; I want reality, and facts plainly stated. I do not want all the details left out."

"Then you want a great deal more than you are entitled to expect," said the Critic. "By all means let us insist that there should be put into a picture the things that are in nature—that is vitally important. But for Heaven's sake do not ask that all the things in nature should be crowded into one small canvas, and do not suggest that finish comes from profligacy of detail. Nature is so complex, so infinite, so full of detail, that art cannot realise a tenth part of her. All it can do is to record faithfully and sincerely one or other of her endless phases. The phase the artist chooses may be one which demands detail, or it may be one which can only be expressed by the broadest of generalisations; but both records have an equal right to be accepted as finished pictures. It is not the quantity of detail but the rightness of the general effect that constitutes finish in a work of art. Your friend's sketches, unintelligible as they are to you, may be exquisitely finished if he has achieved in them this rightness."

"And how am I to know whether he is right?" asked the Plain Man.

"If you cannot judge for yourself, you will have to take his word for it, I am afraid," laughed the Man with the Red Tie.

THE LAY FIGURE.

Frederic Crowninshield

FREDERIC CROWNINSHIELD, A
MANY-SIDED ARTIST
BY FLORENCE N. LEVY

FREDERIC CROWNINSHIELD, painter, poet, craftsman, illustrator, teacher, lecturer, after-dinner speaker, organizer, holds a unique place in the art world of the United States. To the artists of New York his is a name to conjure with, but to the public he is almost unknown. Yet many hundreds of people daily stream past his decorations in the cafés of the Waldorf, the Hotel Manhattan and the Simpson-Crawford Company Store, 'unconsciously imbibing their beauty.

Born in Boston, November 27, 1845, Frederic Crowninshield is of old New England stock, his ancestors having long lived in Salem, Mass. His grandfather was a merchant and active in the War of 1812; he was secretary of the navy under Madison and Monroe and later was a member of Congress. His father, Edward A. Crowninshield, was artistic and romantic in his tastes, his hobby being the collecting of choice books. It is from his father, therefore, that he has inherited his artistic qualities, while from his mother, née Caroline M. Welch, come his executive ability and sound common sense—a rare combination.

Mr. Crowninshield was educated at Harvard, whence he was graduated in 1866, and that summer he made his first visit to Italy. The following year he married Miss Helen Fairbanks, of Boston, and soon afterward they went to Europe. In London he spent a month with Thomas L. C. Rowbotham (1823-1875), noted for his landscapes in water colors, and from this daily companionship gained a freedom in the handling of that delicate medium which has influenced all his work.

From 1867 to 1878 Mr.

Crowninshield's home was in Italy and there, under the spell of the old masters and the miles of frescoed walls, his decorative talent was developed and he found his true expression. In Rome he studied with Jean Achille Bénouville (1815-1891), a Frenchman who had gained the Prix de Rome in 1845 and who spent the greater part of his life in the Italian capital. For three years Mr. Crowninshield lived in Siena, where he learned the technical secrets of "buon fresco," almost a lost art and one which unfortunately is not practised in this country. To this first Italian period belong many of his delightful water colors—broad stretches of the Roman Campagna, soft greens of the Frascati woods and quaint bits of Italian gardens—all painted with great freedom and simplicity, yet full of vibrating color. This he produces by the breaking up of the tones, for, as he says, "nothing is less interesting than a flat tone."



BIRCH TREE
STOCKBRIDGE, MASS.

BY FREDERIC
CROWNINSHIELD

Frederic Crowninshield



DETAIL OF EMMANUEL
CHURCH WINDOW, BOSTON

BY FREDERIC
CROWNINSHIELD

Paris was frequently visited for longer or shorter periods during these years and in the winter of 1872-73 he studied under Cabanel at the Ecoles des Beaux-Arts and worked with Couture in his studio at Villiers-le-Bel, near Paris.

Shortly after his return to America in the summer of 1878 Mr. Crowninshield was appointed instructor of drawing, painting and decorative art in the school connected with the Boston Museum of Fine Arts. This position he held until 1885, and during part of the time he also lectured on artistic anatomy. Among his pupils were many men now

prominent in the art world, such as Robert Reid, Edmund C. Tarbell, Frank Benson, Edward C. Potter, Ralph Clarkson and Joseph Lindon Smith.

Mr. Crowninshield was gradually drawn into decorative work and in 1886 he moved to New York, where many homes bear testimony to his skill and good taste. In his portfolios there are quantities of studies for his work—flowers, leaves, draperies, as well as the human figure—a veritable mine for the student. Samuel Isham, in his "History of American Painting," speaks of Frederic Crowninshield, D. Maitland Armstrong and Elmer E. Garnsey as having "devoted the best of their talent to the more modest but not less important or difficult work of harmonizing the coloring, planning the arrangement and designing of borders, arabesques and all the infinite subsidiary details."

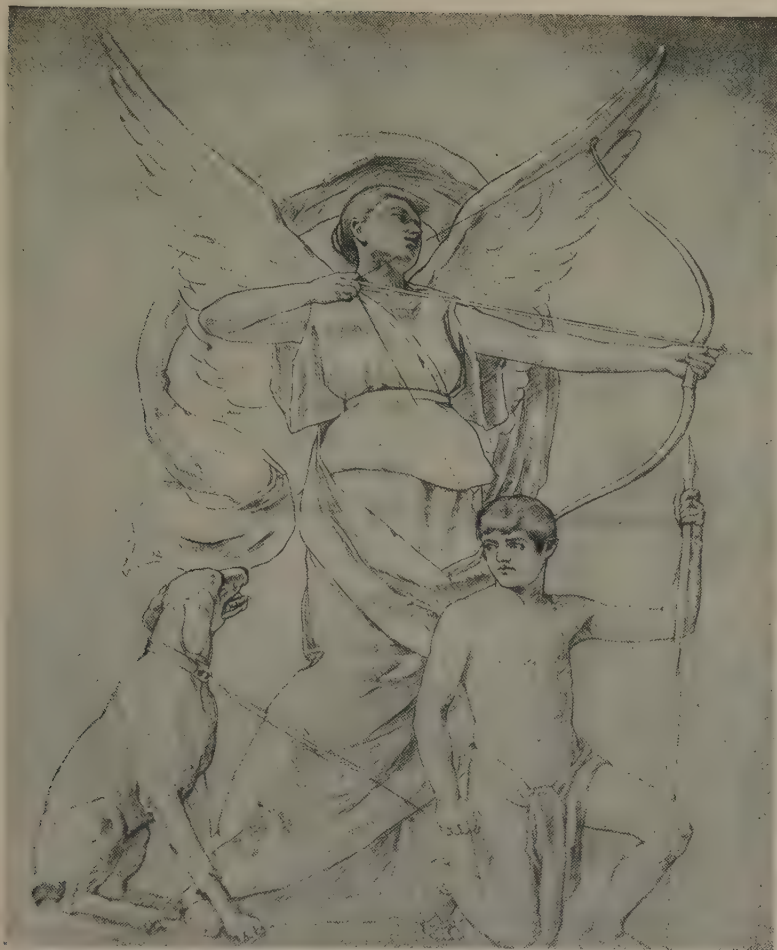
At his New York studio and work shop in Eighteenth Street, between Fifth and Sixth avenues, now destroyed to make room for a large office building, Mr. Crowninshield executed, between the years 1888-1905, a memorable series of stained glass windows. Among the most important are *Hector and*



ARNOLD WINDOW
EMMANUEL CHURCH, 1899

BY FREDERIC
CROWNINSHIELD

Frederic Crowninshield



"CHASE" CARTOON FOR DECORATION
IN THE WALDORF-ASTORIA

BY FREDERIC
CROWNINSHIELD

Andromache, presented to Memorial Hall at Harvard by the class of 1863; the Arnold window for the Emmanuel Church in Boston, the subject of which is taken from "Pilgrim's Progress"; the Goodridge window in the Church of the Ascension, New York; two windows for the First Church in Providence, R. I., the subjects being *The Prodigal Son* and *Christ and the Little Child*, and six little windows, illustrating Spenser's "Faerie Queene," in the Sigma Phi fraternity house at Williams College, where the charm is entirely dependent on the beauty of the lead lines. In the designing and making of stained glass Mr. Crowninshield found the pleasure which he has so well expressed in his sonnet, "For Arts and Crafts," wherein he says:

When we can sacrifice
Our time and thought upon the humblest things—
Those useful things that make life's everyday
Almost a pastime (not some thing unique
Of value which conspicuously brings
A solitary joy), then we may say
We love our Art as did the Phidian Greek.

To this same period belong the most important of his mural paintings. The three panels in the ceiling of the dining room of the Hotel Waldorf at the corner of Fifth Avenue and Thirty-third Street, New York, are well drawn and delicately colored. These were followed by the frieze in the Manhattan Hotel café, depicting an Italian landscape with figures. An entire wall of the café at the Simpson-Crawford Company's store is decorated with a graceful composition of classical figures in a landscape setting which gives dignity to the room. At present he is engaged on a decoration for the Law Library of the new Municipal Building in Cleveland, Ohio.

As chairman of the Lazarus Scholarship Fund for mural painting, which every three years holds an examination and sends the winner to Europe for three years of study, he has come in touch and greatly helped

many ambitious young men. During the past few years Mr. Crowninshield has developed another side of his talent—landscape painting. His inspiration comes from the Berkshires, where his country home commands a wide view of rolling hills. In these landscapes there is a freshness and purity of vision, a simplicity and sureness of execution, which places them among the most vital work of to-day and permits of their being shown side by side with the work of the younger men. He uses pure color laid on in simple touches, to try and keep up to the pitch of nature. He loves the blue of the pine and fir and is wonderfully sensitive to the beauty of the "tree tops, thrusting high their darksome domes and pinnacles, that to heaven aspire."

Much of Mr. Crowninshield's time during the winter is devoted to guiding the activities of the art societies in New York. He has been the president of the Fine Arts Federation of New York since 1900

Frederic Crowninshield



PLUM TREES, EARLY MAY
STOCKBRIDGE, MASS.

BY FREDERIC
CROWNINSHIELD

and is a member of the advisory committee of the National Gallery of Art at Washington, D. C. For some years he was the acting president of the National Society of Mural Painters and several times was vice-president of the Architectural League of New York. He is an associate of the National Academy of Design, an honorary member of the Copley Society, of Boston, and a corresponding member of the American Institute of Architects. The Century Club is his social headquarters, and he is much in demand as an after-dinner speaker, no gathering of artists and art lovers seeming quite complete without his sympathetic and encouraging presence. And, withal, he is a very modest and retiring man, never putting himself forward, but ever ready to help the serious worker and freely giving time and energy for "the good of the cause."

In his present New York studio, built over the entire roof of his home, he divides his time between painting with colors and painting with words. Several volumes of his poems have been published: "Tales in Meter and Other Poems," "Pictoris Carmina" and "A Painter's Moods." This last is illustrated with reproductions of some of his drawings, thus happily blending the two arts.

His book on "Mural Painting," published in 1886, is a standard work on the subject, but it has long been out of print. The chapters, originally printed as "papers" in the *American Architect*, treat of the following subjects: "Encaustic and Tempera of the Ancients," "The Wall," "Modern Encaustic," "Fresco," "Oil Painting," "Water," "Glass," "The Education and Qualifications of the

Mural Painter." In the preface he refers to the "vast scope for mural decoration now offered by an extraordinary building activity . . . and the very misty ideas that are entertained of its (mural painting's) techniques by architect, client and would-be practitioner." His prophecy has been fulfilled and to-day the demand for mural decorations is still on the increase. He closes the preface by saying: "I dedicate this little work most affectionately to my pupils. Should any of them, through its means, be induced to practise monumental paint-

ing, the noblest form of all pictorial expression, I shall deem myself well content."

Twenty-two years after this dedication Frederic Crowninshield was appointed director of the American Academy at Rome, a post which he still occupies. The Academy was incorporated by Congress in 1905 "for the purpose of maintaining an institution to promote the study and practice of the fine arts, and to aid and stimulate the education and training of architects, painters, sculptors and other artists, by enabling such citizens of the United States as shall be selected by competition . . . to develop their powers and complete their training under the most favorable conditions of direction and surroundings." The Academy has an endowment fund of nearly one million dollars and owns the Villa Mirafiori in Rome, where each year one painter, one sculptor and one architect may join the colony for a term of three years' study in Europe. What could be more fitting than that the winners of the Lazarus Scholarship for Mural Painting, the Rinehart Scholarship for Sculpture and the Academy's own prize winners should be guided in their studies by a man who is so consistent in his many sidedness, and, whether he paints a mural decoration, designs a stained glass window or writes a sonnet, is never outside the realm of art.

F. N. L.

THE third exhibition at the Corcoran Gallery, Washington, D. C., of contemporary American oil paintings will be opened on December 13, closing January 22. The last day for receiving exhibits will be November 24, for entry cards, November 8.

Miss Louise Lyons Heustis



PORTRAIT

BY LOUISE LYONS HEUSTIS



PORTRAIT OF
GIBBS MANSFIELD

BY LOUISE L. HEUSTIS

LOUISE LYONS HEUSTIS—A NOTE
SOME examples are shown herewith of the interesting work of Louise Lyons Heustis, whose portraits attract attention in current exhibitions. That she can handle color effectively has been shown in a number of portraits of men in hunting costume, of which one, reproduced herewith, suggests the touch of spontaneity in her delight in vivid hues. On the other hand, such a portrait as that of Gibbs Mansfield shows how the artist can acquit herself in a vigorous use of blacks.

Miss Heustis studied in Paris with Robert Fleury at Julian's and under Charles Lasar and MacMonnies. Following her Paris training came a year's work in Italy and considerable study in the National Gallery at London, after which Miss Heustis came to New York and at the Art Students' League worked under William M. Chase. In Paris she gave particular promise in composition and in the Chase class later took prizes in portraiture. Like so many other painters of the day, she advanced her technique after laying her academic foundation by

practical work in illustration. She is a contributor to the regular exhibitions of the National Academy of New York, the Pennsylvania Academy of Philadelphia and the Art Institute of Chicago, etc. She is a native of Mobile, Ala.

THE death of William Maris, of Holland, removes the youngest of the three brothers. He was born in 1844 at The Hague. With his elder brother James and the less-known Matthew he was the subject of one of the recent extra numbers of this magazine. Unlike his brothers, says Croal Thomson in this publication, William had no training at an academy and he trusted greatly to his intuitive love for his native Netherlands and studied solely through its charms. In summer he spent all his time in working out of doors in the fields and in winter in sheds and stables studying cattle. He took pride in pointing out that while his two brothers studied first in Antwerp and afterwards in Paris he was his own master, after his first brief lessons from his brothers.

A considerable number of Maris pictures are now owned in United States and Canada.



PORTRAIT
BY LOUISE LYONS HEUSTIS



MOTHER AND CHILD
BY LOUISE L. HEUSTIS

Stenciling with Acid

WINSLOW HOMER'S death closes the productive career of one of the most forthright painters of the day. His best work is a rugged transcript of outdoor themes, and he is best known for his studies in oils of the Atlantic, particularly along the coast of Maine. Such a work as the *Foxhunt*, reproduced on the contents page of this issue, and included in the recent Berlin exhibition, shows how much he could care for design. His work was reviewed in an article by Miss Mechlin in this magazine not long ago, among the illustrations of which will be found reproductions of his interesting handling of water color. A writer in the *Sun*, New York, has already suggested the value and appropriateness of a Winslow Homer exhibition. It is to be hoped the hint will be acted upon. The exhibition should be seen, if that can be arranged, in as many of the larger centers as possible.

STENCILING WITH ACID TO EXTRACT THE COLOR. BY MABEL TUKE PRIESTMAN.

THERE are many materials which could be vastly improved by the application of a stencil design in white, cream or pearly tones. It cannot be done with paint or dye, as paint is too heavy to produce the desired effect and white cannot be obtained in satisfactory dyes. Knowing that the ground color could be extracted by means of an acid, I was determined to find out how it could be done by means of a stencil.

A chemist and a dyer made experiments for me which at first were not entirely satisfactory, as they claimed they must know what the material was dyed with before they could mix the right acids. They made a mixture which was perfectly satisfactory on certain shades of green; but after having been stenciled the white design became tinged with pink or lavender after having been done a few weeks, so that this acid was not by any means perfect and had the disadvantage of only being usable on green fabrics.

The next experiment was quite successful, and the acid acted perfectly on any colored ground, although a great variety of shades of white resulted, according to the color or quality of the material on which it was used.

On a tobacco-brown linen the design came out snow white, while on an old-gold Shikii silk the white had a pale-gold tinge. Unbleached muslin dyed pale brown came out with the design of rich cream, while green jute having a yellow thread

one way and a green the other showed the design in a palish shade of green. On dark-green linen the design came out pearl white. This shade is obtained on almost all the various colors of denim by the application of the acid.

The acid can be applied by means of a stencil. The ordinary oiled stencil paper is the best. The acid for stenciling can be obtained from the National Society of Craftsmen at 119 East Nineteenth Street, New York City. It is about the consistency of custard. Pour a little into a saucer and apply it with a stiff hog's hair brush which has been shortened about a quarter of an inch by cutting. The process is almost the same as stenciling with paint, only it is better not to rub it into the material, but to go over it rapidly. Wherever the brush alights the color is extracted, although, when it is being stenciled, some of it appears dark and some light, and the worker is apt to think the acid is not taking hold of the material. This, however, is not the case, and if it is gone over too much a blurred edge will be the result.

Somewhat of a drawback is the fact that it must be rinsed out of the material as soon as it is dry, which necessitates only using such materials as are not injured by being wet. If left on the material it will rot it, although this is not so in regard to all materials. I experimented on Craftsman's canvas and found that the material was not injured by the acid being left on, but the back of the design had a burnt appearance, which would not have resulted if the acid had been at once removed; so that it is necessary to decide, when stenciling Craftsman's canvas, which is the greater evil—to remove the dressing in the canvas by wetting it or by having the burnt effect on the back of the design by not removing the acid. By leaving on the acid the ornamented part is not nearly as white. On a yellow-green shade of Craftsman's canvas the design appears almost copper when the acid has been on for some time.

To me there is something very charming about these subtle shadings of extract color, and there is no end to the development of what can be done by craftsmen who are willing to experiment. There is no reason why this acid should not be used for wood block printing, and no doubt those clever in this charming craft will be able to make some interesting experiments in this direction.

One thing to be remembered is that, after using the stencil, it must be carefully cleansed. If placed on a drawing-board and gone over with a nail brush the acid is removed and the stencil preserved.

M. T. P.

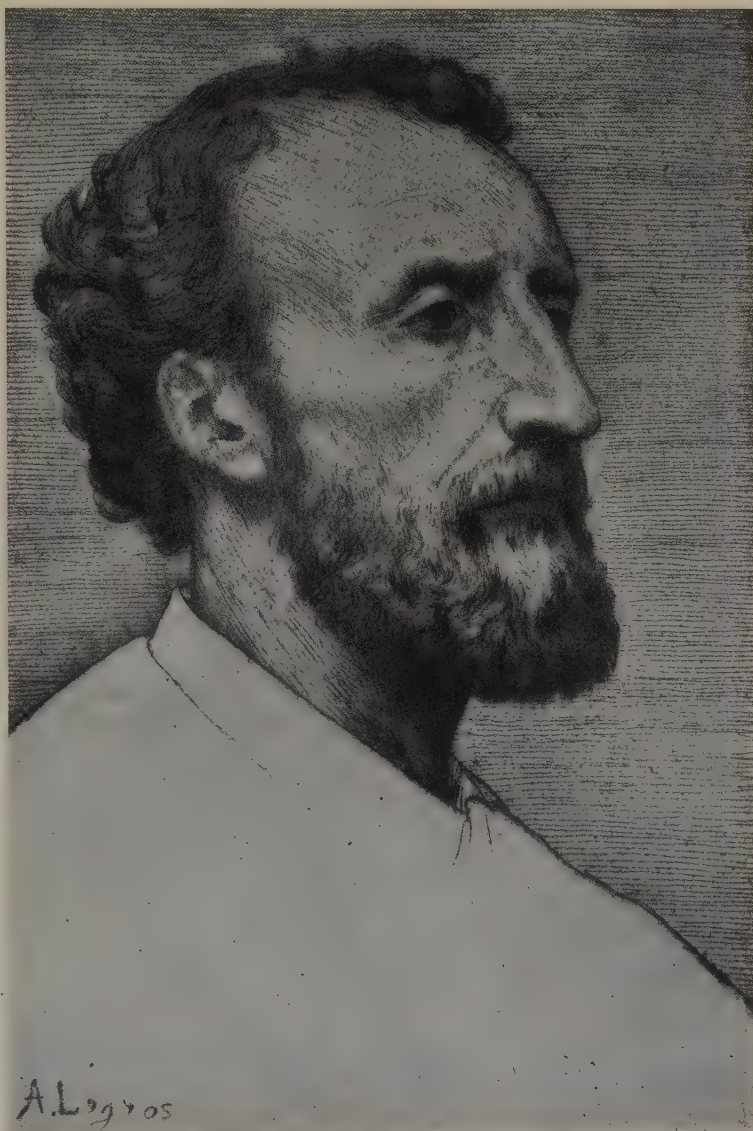
The Important Autumn Art Books

THE IMPORTANT AUTUMN ART BOOKS

IT WOULD be difficult to find any one better qualified to write a "Specialist's Story About Fine Prints," as the subtitle has it, than Mr. Frederick Keppel, whose "Golden Age of Engraving" (The Baker & Taylor Company) is just coming from the press. Next to farming, which the author avows as his first choice among careers, he cared most for books, so that, when a disaster in a Canadian haying field closed his preferred vocation for him, he drifted into the bookselling business in New York City. Distinguished men frequently come from the farm to the center, but it is sufficiently unusual for them to be pitchforked into their life work accidentally and against their choice to invest with a special interest the author's "chiefly personal" introductory chapter, in itself a thing no reader will be inclined to skip. The glimpses of printsellers here and in London are of the quaintest sort, touched off in delightful narrative. The picture of Mrs. Nosedá, that downright and upright, aggressive and positive worthy; of Mr. Benoni White, of Brownlow Street, the printseller who was far too fond of his treasures to think of parting with them, and actually locked the front door of his shop to keep out buyers; the incident of the fourteenth volume of Bartsch, which Mr. Keppel picked out one wakeful night as fitted to put him to sleep and which, on the contrary, he spent the night in reading through and to such good purpose, too, that he was able to recognize a Marcantonio Raimondi from the top of an omnibus next day in a six-penny printshop window—such matter is beguiling.

It is to be confessed that there is a note of larking here and there and even a chapter of verse.

Mr. Keppel has done the arts of engraving service on many occasions, in addresses at the universities and museums and before such societies as the Grolier Club, and also in articles contributed to various magazines and in catalogues to special exhibitions. In bringing together a number of such papers a certain amount of repetition is so inevitable that an attempt to avoid it is hardly worth while. In this book no one will quarrel with an apt remark for reappearing once or twice or think any the



From "Golden Age of Engraving." Copyright, 1910, by Baker & Taylor Company

PORTRAIT OF THE
SCULPTOR DALOU

DRY POINT BY
ALPHONSE LEGROS

The Important Autumn Art Books

worse of a just thought for having it driven in. The result, too, is a book which, graciously lacking all the arts of a primer, will yet stir particularly the interest of those who come to the subject fresh. The reading of it is as an hour or so of conversation, full of the contagion of a delectable hobby. And the great number of the illustrations lends the reader a further sense of having chatted over a portfolio of prints with a master collector. It would be pleasant to recall some of the personal glimpses and the constant touches of humor which carry the listener from one page to another, such as the thought that had Sir Joshua brought up a family of his own his exalted idea of the angelic attributes of children might have been lowered, or the picture of the vora-



From "Golden Age of Engraving"
Copyright, 1910, by Baker & Taylor Company

MAVOURNEEN

DRY POINT BY JACQUES
JOSEPH TISSOT



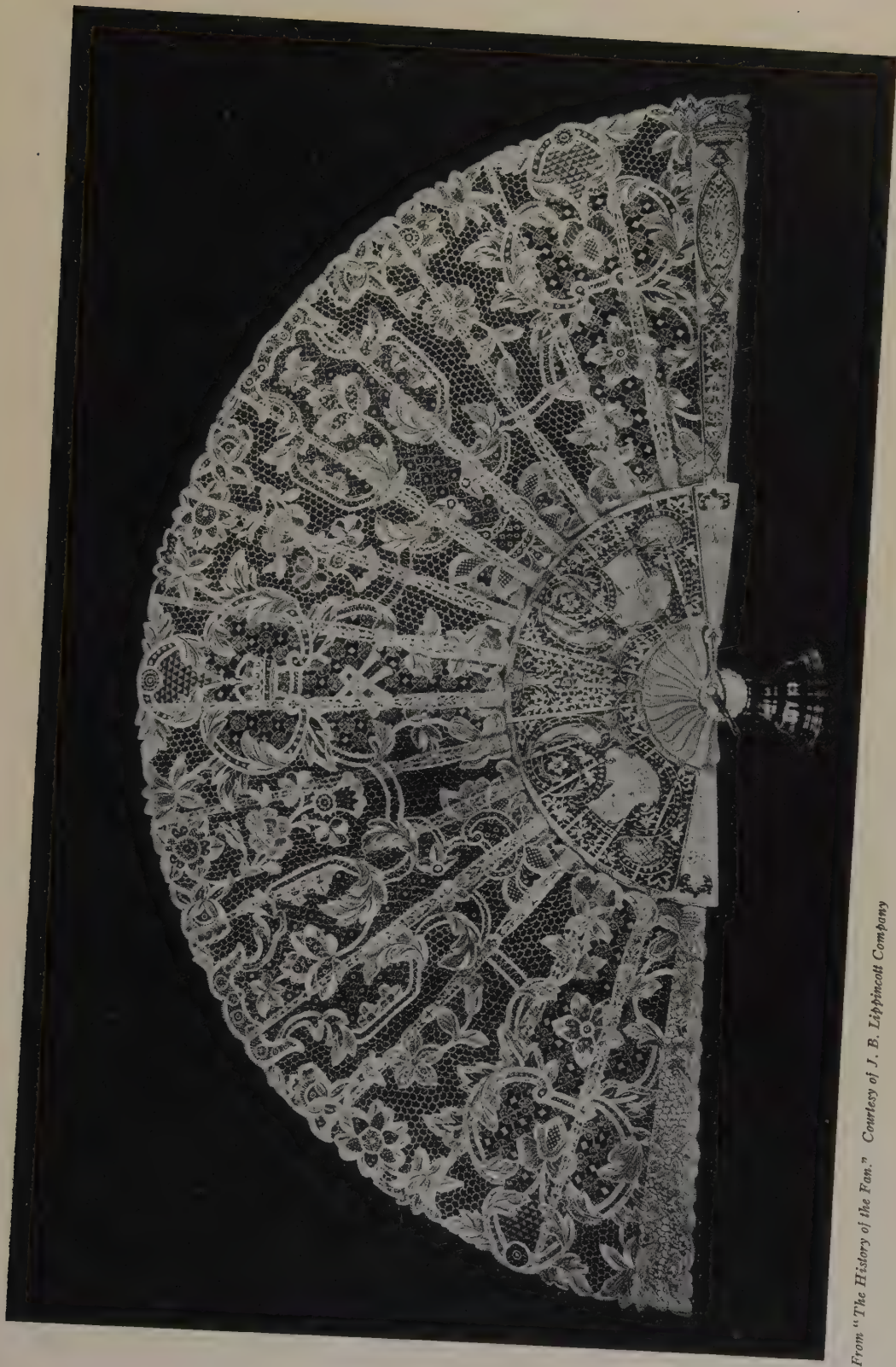
From "Golden Age of Engraving"
Copyright, 1910, by Baker & Taylor Company

THE ANGEL OF THE
ANNUNCIATION

DESIGNED AND ENGRAVED
BY MARTIN SCHONGAUER

cious Bracquemond sighing over the departed days when he seldom ate less for his dinner than a leg of mutton, a turkey or a pair of fowls. But we must content ourselves now with the sober mention of a good short bibliography on prints with which the volume closes.

Particularly strong in its bibliographical apparatus is Mr. A. M. Hind's "Short History of Engraving and Etching" (Houghton Mifflin & Co.). The classified list of engravers will be found to include various countries which have hitherto received scant attention in general works. The index of engravers is in itself a useful work of reference, containing 2,500 names, a considerable portion of which are of living artists, not to be found in dictionaries. All carry dates, places of activity and individual bibliography so far as known. The book proper may fairly be called a feat of condensed statement. It represents prodigious industry in compilation and much skill in the swift and brief envisaging of epoch and talents. For the convenience of students and collectors of prints it is probably not too much to say that nothing quite so satis-



From "The History of the Fan." Courtesy of J. B. Lippincott Company

LACE FAN PRESENTED TO QUEEN ALEXANDRA
FOR USE ON CORONATION DAY, 1902
BY THE WORSHIPFUL COMPANY OF FAN MAKERS

The Important Autumn Art Books



From "Arts and Crafts of Ancient Egypt"
(A. C. McClurg & Co.)

EGYPTIAN SCULPTURE

NEW KINGDOM

factory within the covers of a single volume has yet appeared.

It is a pleasure to note, while still on the subject, that Mr. Weitenkamp's excellent introduction, "How to Appreciate Prints" (Moffatt, Yard & Co.), previously reviewed, is now in its fourth edition.

Primarily, "The History of the Fan," prepared by G. Woolliscroft Rhead (J. P. Lippincott Company), is perhaps not to be reckoned as an art book and the special student might find it disappointing at first

glance without this warning. Within the compendious scope of the handsome, bulky quarto allowed by the generous and ambitious plans of the publishers the author has not scanted any department of his subject. In fact, the text is very largely an essay on manners and customs as connected with and reflected in the making and uses of fans from the earliest times. Art collections are drawn upon and representative art comes in for consideration by way of the records which portraiture affords, just as literature in novels, plays and essays is laid under contribution to the same purpose. It will be understood that the author by no means omits to discuss the developments of structure and the treatment of decoration, but that in compiling this history of the fan he has not broached the subject strictly from the artistic standpoint.

When this has been said it remains to be remarked that the illustrations form a splendid array of reproductions of remarkably interesting fans from famous collections in England and elsewhere. The fans reproduced in colors number no less than twenty-seven, including such recent work as examples by Charles Condor and Frank Brangwyn, whose essays in this direction will be pleasantly familiar to our readers. The illustrations in half tone, which are well photographed and engraved, afford an additional set of full-page plates, numbering no less than 127. The frequent diagrams in the text will also be found useful.

Taken altogether no more welcome aid to the collector of fans is available at present and our only doubt has been as to whether the attempt was worth while to flavor the book quite so freely with a popular taste. It should be borne in mind, as the author notes in his preface, that up to the present time no work dealing with the fan and making any pretense to completeness has appeared in English. Among his predecessors Mr. Rhead mentions M. Blondel's "Histoire des Eventails," 1875, sparsely illustrated and mainly based upon the researches of M. Natalis Rondot, whose report on dress and ornament was undertaken for the French government in 1854. Other treatments mentioned are M. Octave Uzanne's sketch, of which an English translation appeared in 1884 without illustrations; Lady Charlotte Schreiber's works; Mrs. Salwey's "Fans of Japan" and Georg Buss's "Der Fächer."

A new volume in "The World of Art Series" (A. C. McClurg & Co.) is contributed by W. Flinders Petrie, professor of Egyptology in London University on "Arts and Crafts of Ancient Egypt." After sketching the conditions which determined Egyptian art and the characteristics of the main

The Important Autumn Art Books



From "Manet and the French Impressionists." Courtesy of J. B. Lippincott Company

LA PARISIENNE

DRAWN ON WOOD BY MANET, ENGRAVED BY PRUNAIRE

periods and schools, this handbook outlines the subject as to statuary, reliefs, architecture, stone working, jewelry, glazeware, glass, pottery, ivory working, furniture and woodwork, plaster, stucco and clothing. Though this outline is brief the author sets forth his facts graphically and in an entertaining fashion, to the conclusion that "the powerful technical skill of Egyptian art, its good sense of limitation and its true feeling for harmony and expression will always make it of the first importance to the countries of the West, with which it was so early and so long connected." A word should be said in praise of the numerous illustrations, which are just what is needed, distinct, clear and to the point.

"Manet and the French Impressionists," by Théodore Duret, who was the painter's executor, has just been issued in a translation by J. E. Crawford Flitch (J. B. Lippincott Company) in a well-made volume illustrated with four etchings, four wood engravings and a number of half-tone plates. The etchings, which are printed from the original plates, are the portrait of Berthe Morisot, by Manet, the *Jeune Fille étendue*, by Berthe Morisot, and two by Renoir, *Baigneuse* and *Jeunes Filles*. Of the wood engravings, in addition to the one reproduced herewith, two are engraved by Jacques Beltrand and one by Lucien Pissarro. The painters in-

cluded in the impressionist group are Pissarro, Monet, Sisley, Berthe Morisot, Cézanne, Guillaumin. A final chapter reviews the ownership of the paintings of these artists in the United States and elsewhere and in an appendix are given a catalogue of the paintings and pastels of Edouard Manet, notes on his engravings and lithographs and a list of the subscribers to the fund raised for the purchase of the *Olympia*, presented to the Luxembourg in 1890.

The late Russell Sturgis broke away from the chronological and historical aspect of the arts in favor of a treatment which should classify them according to process and technical basis in his book, first issued in 1905, called "The Artist's Way of Working in the Various Handicrafts and Arts of Design." This book, in two volumes with numerous illustrations, is now issued in a smaller edition and will doubtless be welcome in its more convenient size. (Dodd, Mead & Co.)

The flair for old mahogany is Walter A. Dyer's text for "The Lure of the Antique" (The Century Company), under which title he has collected a score of magazine articles on the subject of furniture of the Revolutionary period, glassware, Sheffield plate and other matters that concern the collector and seeker of bargains.

The Important Autumn Art Books



From "The Lure of the Antique"
Copyright, 1910, by The Century Company

LATE BANJO CLOCK
ABOUT 1820

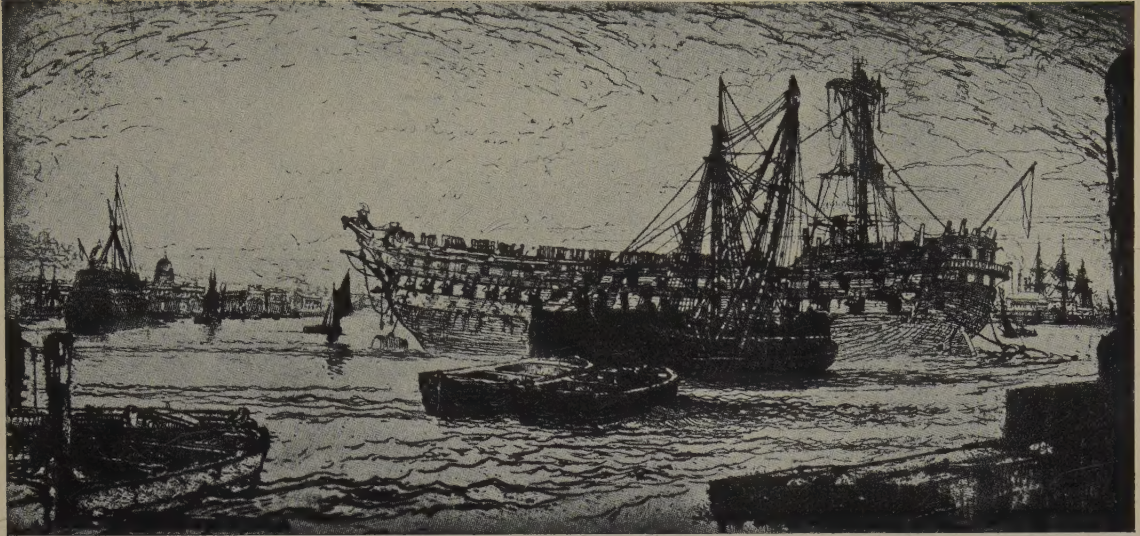
PATENTED AND MADE
BY L. CURTIS

Joseph Crouch, in "Puritanism and Art" (Cassell & Co.), combats the notion that there is an essential quarrel between the appreciation of beauty and the religious principle denoted in the title. The grave difficulty which the author faces, and which it can hardly be said he surmounts, resides in the variety of meanings which group themselves around

the word "Puritanism." Upholding with much spirit and attractive conviction the thesis that a great part of the attitude toward art which is popularly ascribed to the Puritan split in the Anglican church is wrongly ascribed thereto, and should really be limited to the tenets of the later Evangelical movement in England, he is in danger of confusing the unwary reader by using the word "Puritanism" in two different senses throughout his book. At one time he has in mind the Puritans of England immediately before and after the Commonwealth. In another sense he refers to a worldwide religious impulse noted in the ancient Hebrews, in the Mohammedans, in the medieval Christian Church and on down to the present day. The result is that he will seem to many readers to minimize the ascetic and the emphatic manifestations of ascetism as being by no means essentially proper to English "Puritanism," while, on the other hand, he will seem hastily to extol in the Puritan type the representative of all that is best in the creative life of the spirit. The reader should not be called upon to correct his latitude and longitude so frequently, but if he is ready to do so he will, after laying aside the book, hardly fail to take a juster view of a question which is too often carelessly dismissed in the set phrases of prejudice.

There is a goodly supply of temperament in Mr. Birge Harrison's lively book, "Landscape Painting" (Charles Scribner's Sons). There is a chapter on temperament, too, and from it we are led to hope that the author follows his own advice and goes down on his knees and thanks his lucky stars that nature soaked him in this indispensable quality. Only the man unhappy enough to be born wholly without temperament can be guilty of never doubting himself. This we may learn from the chapter on temperament, while in a chapter on fearlessness we shall find that the man who doubts himself, the man who goes so far at times as to say "I think," is always passed by for the man who courageously but not necessarily in complete candor declares "I know." Preeminently in the case of a teacher it is well that he should "know" rather than that he should "think," that he should stir thought, even contentious thought, rather than that he should hesitate. In the book before us everything the teacher says is so. In these talks (founded on some of the spoken word of the Art Students' League summer school at Woodstock) Cæsar exhorts his soldiers, rouses them by discreet doses of information and anecdote to the pitch of enthusiasm. Nothing is left hazy or open to question, except the future of art, and this is of a haze apt to stir the students'

In the Galleries



Courtesy of Frederick Keppel & Co.

BREAKING UP OF THE AGAMEMNON

BY SEYMOUR HADEN

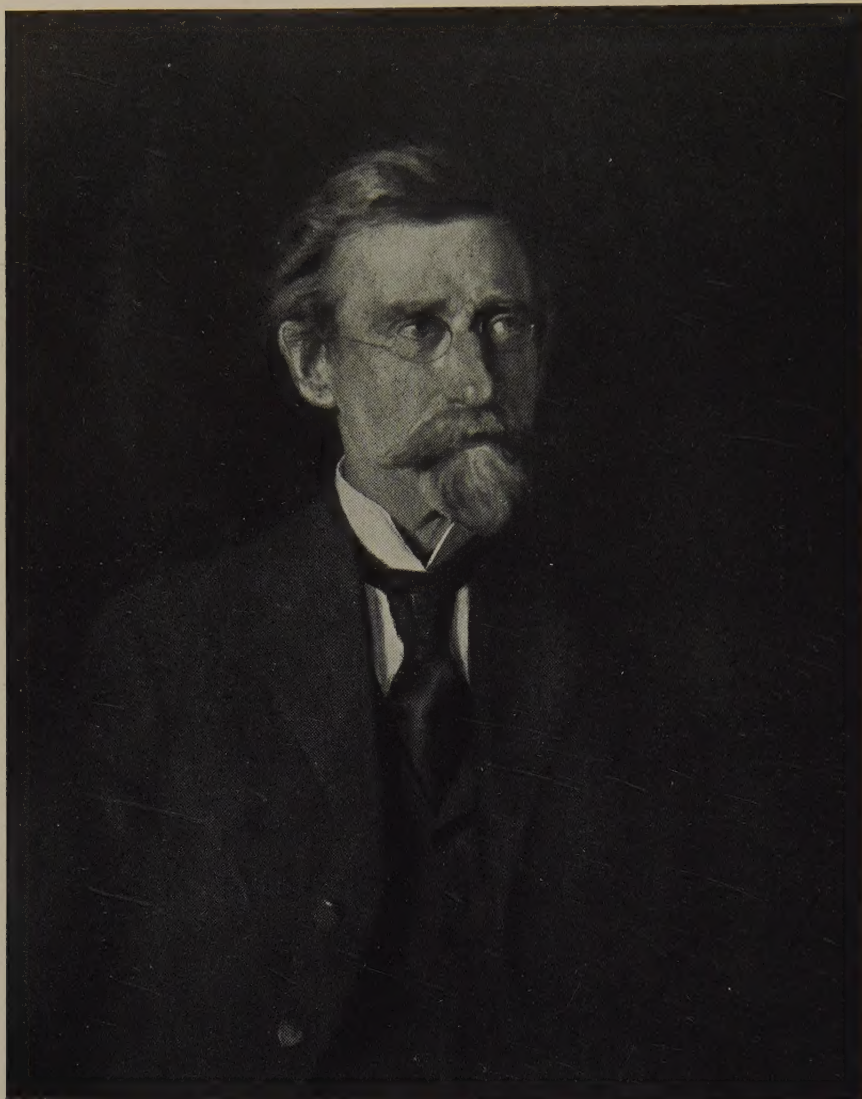
fancy, a time when values may be unnecessary and everything will be stated in terms of color; when a masterpiece of music may be translated, flung into the color terms of a cathedral window, and art schools, supposedly, will have become conservatories of music. Meanwhile these talks are not addressed to the psychologist, who might question the summary handling of subconsciousness, nor to any pedantical and pestiferous philosopher in search of definitions free from question-begging terms. For the student who has reached the Woodstock stage without reaching Woodstock we commend the entire book, and especially the suggestive chapters on values and "refraction." Here we permit ourselves one question: Is not the light in the spots of sky seen through the interstices of a large tree softened ordinarily by the fact that the interstices house shadow quite as much as by the "refraction" from the surrounding dark masses? (Unless, of course, the author has commanded the sun to stand still behind the interstices.)

To the attractive series, "Masterpieces in Color," edited by T. Leman Hare (Frederick A. Stokes Co.), three titles have been added, Watteau and Hogarth, for which the critical text is contributed by C. Lewis Hind, and Millet, with text by Percy M. Turner. The reproductions in color for this latter book include six of the paintings in the Louvre: *The Woodcutter*, *The Weedburner*, *The Church at Greville*, *The Gleaners*, *The Strawbinders*, *Spring*; from the South Kensington Museum, *The Sawyers*, and from the Glasgow Corporation Galleries, *The Sheepfold*.

I N THE GALLERIES

AS HAS been the case with so many other artists, so with the late Sir Francis Seymour Haden, France was the first to recognize his power, where, in Paris, in 1865, Philippe Burty published twenty-five of the etchings, with critical text. In this country, however, Haden found one of his most discerning admirers in Mr. Keppel, whose current exhibition of the surgeon-etcher's work is attracting deserved attention, 4 East Thirty-ninth Street. Here, too, Haden's work has found some of its greatest popularity. His style has found a ready appreciation, owing partly, perhaps, to its directness and clarity. Commanding a technique remarkable for its reliance on expressive line, he has never been precious. He is too sound to be sensational. Dying last June at the age of ninety-two, a great part of his etched work was done before 1880. Since then he produced a number of mezzotints, which are regarded as surpassing almost anything done in the medium during the century. He was for many years president of the Royal Society of Painter-Etchers. A critical review of his work with illustrations will appear in these pages next month.

Mr. Montross has opened the season at his galleries, 550 Fifth Avenue, with a representative group of pictures by painters for whose work he has long stood sponsor, together with that of three men, newly arrived in this company. Of these latter Elliott Daingerfield and Hugo Ballin are perhaps better known than is Charles A. Winter. Mr. Ballin's essays in color have been reproduced from time



Courtesy of M. Knoedler & Co.

THEODORE C. STEELE

BY F. W. WRIGHT

to time in this magazine since he first returned some six years ago from his sojourn in Italy, where his study attracted him to that primitive note since characteristic of his subject and his composition. His main concern plainly is for color. His canvases are rich, sometimes fairly heavy with brilliant hues. The keen, deep blue of the sea in the *Sappho* at the Montross gallery sets the key for this recent performance. Mr. Winter, who has received less attention, is no less enamored of the riches of sheer color, but perhaps he cares more for the beauties of design, if his present painting is an indication. The delight in skilfully wrought patterns in fabrics and hangings is coupled with an attractive

surface quality that will hold the visitor in his corner of the gallery wondering why he has not been made more familiar with this young man's work. Mr. Daingerfield is, of course, of a different group in time and in character. His *Incandescent Sun* is hung in a post of honor, facing at the center of the opposite wall Horatio Walker's well-known yoke of oxen. Mr. Daingerfield's taste in color is in as marked a contrast to that of the other newcomers and that of many of former members of Mr. Montross's group as could well be found. His themes have the stir of imagination in them always and are worked out with spirit. Mr. Metcalf's *November Sunshine* has been repainted in part.

Mr. Hassam, who is represented, has been spending the summer abroad, contrary to his usual custom.

An interesting portrait of Theodore C. Steele by F. W. Wright has been on view at the galleries of M. Knoedler & Co., 355 Fifth Avenue. Mr. Steele is usually represented in the larger exhibitions, where his canvas has often shown attractive glimpses of the violent hand of man on nature, the industrial town squatting on the river edge of the Ohio. An active member of the Society of Western Artists, Mr. Steele is also a prominent figure in art circles in Indianapolis. Mr. Wright is a young painter, now at work in New York, and his portrait shows serious workmanship.



"THE ENTRY INTO JERUSALEM."
WINDOW IN THE CHURCH OF ST. PETER,
VERE STREET, LONDON. DESIGNED BY
SIR EDWARD BURNE-JONES.